

# THE MUSICAL TIMES

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The SOLO-PLAYING TESTS for the next F.R.C.O. EXAMINATION are:

Toccata in D minor (Dorian), *J. S. Bach*. (Novello, Book 10, p. 196; Augener, p. 360; Peters, Vol. 3, No. 3.)

Prelude (in form of a Chaconne), Op. 88, No. 2, *Stanford*. (Stainer & Bell.)

Romanza, "La Reine de France," *Haydn*. (Best's arrangements, Vol. 1, p. 199.)

The selected pieces for the July, 1928, A.R.C.O. Examination, differ from those set for January, 1928.

An examination for the Sir John Goss Scholarship will be held at the College in May or June. The successful candidate will be entitled to Three years' free tuition at the Royal Academy of Music. Candidates must be either Choristers or ex-Choristers, and under 17 years of age on the date of examination. Particulars, date of entry, &c., may be obtained at the College.

For the convenience of members, past examination papers have been bound in one volume: Fellowship and Associateship Organ Work, January, 1913, to July, 1927: Paper Work, July, 1924, to July, 1927. Price 4s., to be obtained by members only.

Four Historical Lecture Organ Recitals will be given by Dr. A. Eaglefield Hull, on Saturday afternoons, April 28th, May 5th, 12th, and 19th, at 3 p.m. Members and those interested are invited to attend. Admission free, no tickets required. A collection will be made in aid of the Organists' Benevolent League.

The Choir-Training Diploma and Certificate Examinations will both be held between Monday, May 14th, and Saturday, May 19th. Entries must be received by the Registrar not later than Monday, April 23rd. Application for Membership (or re-election) must be made on a Proposal Form, to be completed and returned to the Registrar before April 23rd.

TWO LECTURES ON CHOIR-TRAINING will be delivered at the College on Tuesday, May 15th, at 3.30, by Dr. W. H. Harris, and at 6.30, by Dr. E. Bullock. These lectures will be free to Members, and those interested. No tickets required.

Examination Regulations, list of College Publications, Lectures, &c., may be had on application.

Examples indicating the character and approximate difficulty of the NEW TESTS, set for the first time at the July, 1924, Examinations, may be obtained at the College. Associateship or Fellowship, 6d. each (post free).

The College will be closed for Easter, from April 2nd to April 14th.

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Kensington Gore, S.W.7.

## The Royal College of Music

PRINCE CONSORT ROAD, SOUTH KENSINGTON,  
LONDON, S.W.7

(Incorporated by Royal Charter, 1883)

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### COMPETITION FOR FIFTEEN OPEN SCHOLARSHIPS

PIANOFORTE	...	...	...	...	...	3
COMPOSITION	...	...	...	...	...	1
SINGING	...	Not less than 2 nor more than	...	...	...	4
VIOLIN	...	...	...	...	...	3
VIOLA	...	...	...	...	...	1
VIOLONCELLO	...	...	...	...	...	1
Not less than 2 between FLUTE, HAUTOBOY, and DOUBLE-BASS.						

The SCHOLARSHIPS are OPEN to all classes of His Majesty's subjects within the prescribed limits of age. All particulars and official Entry Forms may be obtained from the College.

PRELIMINARY EXAMINATIONS will be held on WEDNESDAY, May 30th, 1928, in various Local Centres throughout the United Kingdom, and the Final Competition will take place at the College about JUNE 13th, 1928.

\* The Last Day for receiving Entry Forms, which must be accompanied by an official stamped Registrar's Certificate of Birth, is APRIL 23rd, 1928.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

APRIL 1 1928

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## SCHUBERT'S STYLE

BY RICHARD CAPELL

There is in Schubert no bad music—which is not to say no inferior music. For he wrote with style. He had, even when he was least vividly himself, an admirable pen.

What are the conditions of bad writing by considerable men? The first is a laboriously-acquired and uncertain grasp of the language employed. Another, a lack of delight in the sheer means of expression; and, again, a mind naturally incommunicative and unsupple. And another, a straining beyond the fair sweep of the writer's experience and imagination.

Let us observe how Schubert was favoured by nature and grace. Music was virtually his mother tongue. The first pieces, 'Hagars Klage' and the rest, at the beginning of the collected edition of the songs, were composed when he was fourteen. They are not absolutely interesting, but the boy who wrote them had unmistakably a grasp of style. They are fluent; they are as correct as Zumsteeg's pieces on which they were modelled, and quite as vivacious; and while on general lines they follow the exemplar, they are not mere imitations.

The music which Schubert so early wrote and thought in as glibly as in the language of speech was a local and contemporary idiom. The musical world was Vienna. Of its three divinities, Mozart had not long been dead (1791), and was a living memory for any number of persons; Haydn lived on for twelve years into Schubert's life; and Zeus himself was present on the scene, in the person of Beethoven, down to 1827.

Music at Vienna was a small Hellenic city-state, extremely busy and in the closest touch with heaven. Its practical history was only a generation old. Such a composer as Handel was rather vaguely thought of as an archaic Titan. As Egypt to Greece, so was Italy to this young state—the immemorial fount of art and learning, now appearing somewhat distant and desiccated. We whose music is a monstrous empire that has embraced Moscow and Madrid and as greedily annexes provinces in time as in space, are farther from Schubert's world than was Hadrian's Rome from the Athens of Erechtheus. Let us imagine, if we can, a young English composer, working between 1911 and 1928, for whom music for all practical purposes was what had been composed in London since about 1870. His lot would at least have been less confusing.

The most beguiling music in the Viennese air was that of the symphony, sonata, and quartet. The opera had Mozart, and, later on, Weber. Then there was the popular music of streets, taverns, and dancing places, which no doubt was not unaffected by the native idioms of the Hapsburgs' non-German subject peoples who have always been numerous represented at Vienna.

All these are among the elements of Schubert's music. They are to be called constituents rather than influences: his words and elements of phraseology, so to speak, and not his matter. If he writes a *Ländler* or waltz, as in 'Hark! hark, the lark,' it is indisputably his own; but only a Viennese, and perhaps only a Viennese of about that time, would so instinctively have set a song of Shakespeare's to a *Ländler* tune. Similarly, the suggestion is often conveyed of the Adagio of a string quartet—but a Schubertian Adagio—as, for example, in 'Litanei.' The setting of Schiller's 'Sehnsucht' is made of what looks like the material for a pianoforte sonatina. The operatic scena (Recitative, Andante, Allegro) occurs principally among the earlier songs—e.g., Schmidt's 'Wanderer.' There are hymn-like movements, for instance, 'Der Kreuzzug' and 'Todtengräber-Weise,' which seem to have sprung from the male-voice quartet music of the time; and folk-song is suggested again and again.

Almost the last place in which to find the sources of the Schubertian river is the German song-writing before his time. It has been said how he modelled the long, cantata-like pieces of his youth on Zumsteeg (two or three of whose compositions Mandyczewski conveniently prints in a supplement for comparison). This was clearly a sort of exercise on Schubert's part. It has to be remembered that the vast editions of his works are due not to the composer's choice, but to the post-mortem publication of all the masses of his papers. Even so, only a few of his hundreds of songs show a direct relationship to the work of such men as Zelter, Zumsteeg, and Reichardt. The true Schubertian song had no palpable ancestor. It was the assemblage by some unexampled magnetism, in a fortunate hour, of all the fiery particles of poetry and music that were in the air.

German song had not had a very wonderful history down to Schubert's time. The courtly Italian school had hardly ceased to reign at Vienna. Handel and Mozart, great masters of a vocal style, were half Italianate. The typical achievements of the Germans had been in instrumental music. They had had no school to compare with the English lutenists-singers, and no one like Purcell.

But then came the new German poetry, and, above all, the splendour of Goethe. What Schubert had in common with a few minor composers who a little before his time had gone in for song-writing was—rather than points of musical technics—an attraction to poetry such as Bach and Handel, Haydn, and Mozart had, it is perfectly obvious, hardly dreamt of.

We say Mozart; and at once have to admit the exceptional, the unique 'Veilchen' (Goethe), a piece which, without being exactly Schubertian, deals with German poetry in a new and exquisite way, and which sets us wondering how Mozart, if he had lived, would have responded to the strong new literary currents of the 19th century. He would still have been less than sixty at the time of 'Gretchen am Spinnrade' and 'Erkönig.' Haydn's best songs, on the other hand, happen to have been the English canzonets he composed in London in 1792.

Beethoven's songs include some precious chips from the workshop. Even he, the unliturgical, the almost illiterate, was affected by Goethe's glory. Once, now and then, by sheer musical thought, he made a superb song, like 'Wonne der Wehmuth,' his share of which is noble out of all relation to the tearful text. And still more rarely he was captivated by a poem almost to a Schubertian degree, and set pianoforte and voice collaborating towards a new effect of picturesqueness. Our example must be the 'Flea' song from 'Faust,' a brilliant and astonishing piece.

It is too much of an exception to have a real bearing on Schubert's case; but it does show what currents were in the air.

There are one or two curious parallels between Beethoven's songs and Schubert's, apart from their settings of Goethe's poems. It seems strange that Schubert should in his youth (1814) have tried his hand at Matthiessen's 'Adelaide,' after Beethoven had set the poem once for all in his noble, classic fashion. Perhaps this falls within the same category as the Zumsteeg exercises. It is more curious that Schubert when he was twenty-five should have set Sauter's 'Wachtelschlag' in a not very dissimilar style from Beethoven's song of more than twenty years before. The quail's jerky call haunts both songs. Beethoven renders it thus:



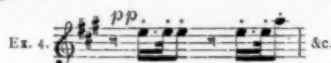
and again:



Schubert's quail sings in 6-8 time:



and again:



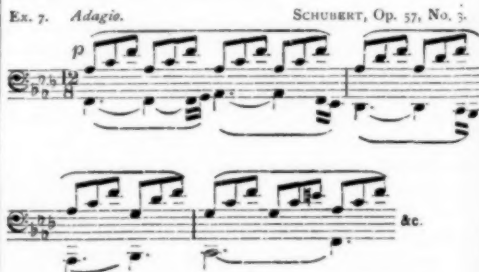
The tracking of reminiscences is apt to be a petty sort of criticism, and Schubert as a matter of fact affords it singularly little scope. If one or two points are raised here, it is not in any spirit of disparagement. The intention is to suggest that Schubert did not take over the song as a certain and special form, but swept into his association with the poets all the music that was prompted within him. His art was one of extraordinary variety and freshness of shapes and colours, which were demanded of his musical faculty by his keen appreciation of the poetic scene and action that were to be illustrated. The charm of the man lies in the generous response he was perpetually making to the appeal of nature and of the human affections. The glory of the musician is the unending alchemy with which he transmuted, Schubertized, what we have called the music in the air. Considering what were Beethoven's powers, innovations, and prestige, the wonder is that Schubert was not more impressed by him. Really he was hardly impressionable at all. His mind refused to be stamped on; instead, it absorbed, and what it absorbed fructified. The theme in 'Der Zwerg' is only in that way related to the motto of the C minor Symphony:



and later:



Another example or two will show how Beethoven pervaded Schubert's air, and at the same time how Schubert had but to breathe to render the air his very self. Thus he takes up, in 1815, a poem 'To the Moon.' It is clear enough that verbal associations set in movement tones and harmonies reminiscent of a certain Sonata in C sharp minor of some fifteen years before:



The process is carried on in a region of the mind that is certainly not conscious. Nothing in Schubertian biography is more familiar than



Spaun's account of the furious composing of the 'Erlkönig.' The poem (and this was far from being his only experience of the sort) took possession of the composer in a positively supernatural way. Before Schubert's incomparable achievement, at which astonishment never fails, we could indeed believe anything about it rather than that it was consciously elaborated from a suggestion culled from Beethoven. At the same time, the evidence would have to be almost supernatural to convince us that Schubert had never heard 'Fidelio'—notably the duet 'Nur hurtig fort' in the dungeon scene:

Ex. 3. BEETHOVEN, 'Fidelio,' Act 2.

But such textual approximations to Beethoven in Schubert amount to hardly anything.\* The real bearing of Beethoven's art on Schubert is a more general question. Beethoven's restlessly and profoundly ranging mind opened up new worlds of music. He pointed to dozens of strange ways which those with the strength could explore further for themselves. Many of his indications meant nothing to Schubert, who never, for instance, adopted the Beethoven scowl. Beethoven's general significance lay in his sense of an illimitable universe; depth beyond depth. His nature, more complex and variegated, included among much else a certain Schubertian element of rapturousness and sacred exhilaration. What Schubert first of all gathered from his example was the endlessness of possibility. The next thing was, with his special and delightful faculties, to pursue the suggestions of himself in Beethoven, those moments in the other's music to which he had such a natural affinity that a movement like the Allegretto of the seventh Symphony is felt to be positively Schubertian.

(To be concluded.)

\* In the first version of the 'Erlkönig' the quavers are written eight to the bar.

## A CONDUCTORLESS ORCHESTRA

By LEONID SABANEV

Probably few are aware that the political revolution in Russia was accompanied by an original and independent revolt in a more modest and restricted sphere—the sphere of the orchestra. The discerning historian may even attempt, not unsuccessfully, to connect these two phenomena. At the time of the outbreak, when we became very painfully and exasperatingly conscious of many things, the orchestral musician—who had always been to a certain extent a 'king' in the musico-artistic world—was undoubtedly liable to feel that he too was wronged by fate and the conditions of life. On this occasion the protest, contrary to revolutionary usage, proceeded on creative and not on economic lines.

In the eyes of the orchestral musician the conductor has invariably been the object of a superstitious reverence, and at the same time a detested figure. The profound difference between him (the absolute monarch of the musical kingdom) and his people (the musicians of the orchestra) has always made itself felt. From this point of view the conductor has been a sort of usurper, a man who does not play himself but by some means deprives the orchestra of the fame and success which belong to it by right, and takes the whole credit to himself. To many orchestral players, who have generally come from the ranks of those who in some way or other have been unsuccessful in their artistic careers, this usurpation is particularly trying. In their heart of hearts they cherish for the conductor—the splendid aristocrat of the musical family—the feeling of animosity which accompanies failure.

It is possible that the revolutionary atmosphere of Russia from 1918-20 accentuated all these moods and feelings, otherwise the preaching of 'revolt against the conductor,' carried on with so much ardour and conviction, would not have had so rapid and unexpected a success. It was initiated by Zeitlin, the Moscow professor of the violin—an old and worthy artist, a fine orchestral player, and the leader of Kussewitzky's orchestra. His idea was that the conductor is superfluous; that the players are such excellent musicians in themselves that they know as well as any conductor how things ought to be done: that in the end it is they, of course, who perform, and not the conductor, and that it rests with them whether they will or will not carry out his artistic injunctions. Zeitlin saw the prototype of the conductorless orchestra in the chamber ensemble. We know that there are chamber combinations of four, five, eight, even eleven instruments. What, then, is the numerical limit of combinations capable of playing without a conductor? Zeitlin declares that there is none, that an orchestra of a hundred members can wrestle as artistically with the problems as a quartet of four instruments: it is only a question of work and musical culture.

The fact that conductors of skill and eminence have been lacking in post-revolutionary Russia

may have been the second contributing cause, in addition to the old and concealed hostility of the orchestral player towards the conductor. When Coates, and Kussewitzky left the country, and Safonov died, there remained no big force capable of rehabilitating the position of the conductor. The second-rate men, with their ordinary technique, could only confirm by their practice the theory of Zeitlin: the orchestra could often have played better without them than with them. They merely prevented good musicians from expressing their artistic individuality.

And so this strange event was accomplished. Its realisation was aided by the fact that Zeitlin happened to have at his disposal the Moscow Symphony Orchestra, an indisputably first-class body which had often aroused the enthusiasm of such foreign conductors as Mengelberg, Nikisch, Weingartner, and Colonne. Accustomed to play under big men, the performers really knew the standard orchestral repertory by heart.

This orchestra could without difficulty imagine that the conductor was not there. In any case, the Moscow musical world was one fine day brought face to face with the accomplished fact of a huge orchestra performing, without a conductor, a programme consisting of Beethoven's 'Eroica' Symphony, his Violin Concerto, and the Overture to 'Egmont.'

This new 'First Symphonic Ensemble' (or, in its abbreviated form, 'Persimfans'\*) presented a strange appearance. The players sat in a circle, facing inwards in order the better to see one another and to catch the fleeting, almost imperceptible signals by which chamber music performers usually maintain unity of rhythm in the ensemble. The outlying flanks of the orchestra were cleverly kept together by means of a system of what might be described as subsidiary 'leaders' of the different sections. It is true that some twenty rehearsals were needed in order to secure a harmonious and well-blended performance of this very familiar programme, nevertheless the experiment may be regarded as extremely successful, and the 'Persimfans' became almost at once a favourite with the Moscow public.

As was to be expected, the critics and musical authorities were not unanimous in their opinion of this novel and original organization. A section of the musicians considered that it was a new era in the history of the orchestra, and that while the Persimfans might not have achieved an entirely united and artistic performance it was merely a question of time; the experiment had proved the possibility of a conductorless orchestra which at all events enjoyed equal rights with one presided over by a conductor. Glazounov, Egon Petri, Darius Milhaud, Prokofiev, and other well-known musicians were warmly in favour of the Persimfans. But it had not a few opponents, amongst whom were the majority of the conductors and music critics. They pointed out that the conductorless

orchestra was lacking in artistry; that it could not produce elemental feelings of exaltation, that its playing was impersonal, a sort of 'mean arithmetical' affair, the product of the reciprocal action of the psychologies of the individual performers—psychologies not subordinated to a sole reacting centre. It was further indicated that the presentation of a comparatively simple programme with some success demanded a vast expenditure of time and energy—twenty very trying rehearsals—whereas the orchestra would have played it under a conductor almost without any.

In this there was much truth, as it was not clear whether the conductorless orchestra could deal with new compositions which the players had not previously studied with conductors. Practice showed, however, that it was possible, and the Persimfans, which during its existence had given upwards of two hundred concerts, emerged triumphant in this respect. It has produced, not only the most complex works of the old repertoire, such as Beethoven's Ninth, Scriabin's 'Poem of Ecstasy,' the Symphonic Poems of Liszt and Richard Strauss, but has also played—satisfactorily on the whole, but at the expense of numerous rehearsals—new compositions by Stravinsky, Prokofiev, and many moderns.

However, the enemies and opponents went on to assert that the orchestra without a conductor was essentially an orchestra *with* a conductor (in the person of Zeitlin), the difference being that this conductor took charge of the rehearsals only, and the performance was given without him. The very idea of a conductorless symphonic ensemble was therefore suspect. They pointed out that during the actual concert the players kept a watchful eye on Zeitlin and his bow—the bow of the first violin—which approximated the Persimfans to a simple orchestra, such as a restaurant band, relying on the conductorship of the first fiddle. In actual fact it seems that at rehearsals it was obliged to have recourse to genuine conducting with a baton, and with all the attributes down to beating out the rhythm with the foot; but this belongs essentially to the laboratory, into which criticism of the finished performance has no right to pry.

In objectively estimating the achievements of the Persimfans it must be recognized that its rôle was very honourable and important in the special circumstances of the musical life of revolutionary Russia, when there proved to be no big conductors in the country.

During the period 1920-27 the Persimfans carried on its shoulders nearly the whole of the symphonic culture, which but for it would simply have ceased to exist. But on the other hand we have to admit that from the point of view of economy of artistic means, the preference must undoubtedly be given to a conducted orchestra, since it is able to obtain far more quickly and cheaply the results which, *ceteris paribus*, must be considered the best. Zeitlin's dream that the individual players would reveal a

\* A combination of the first syllables of 'Pervy simfonichesky ansambl' (Trans. Note).

wonderful quality of performance and a thorough discernment has remained merely a dream. The conductorless orchestra has not attained the heights reached without toil by conductors of even average ability, to say nothing of the summits. The alluring idea of a collective performance comes up against a series of technical obstacles, and we are involuntarily led to the conclusion that there is a limit to the chamber type of performance without a conductor, and that the orchestral ensemble lies beyond it.

In the light of this, the experiment of the Persimfans is seen to be an interesting feat—as interesting and astonishing as walking the tight-rope when one can get along far more easily and comfortably on the floor. Due tribute must be paid to the heroism of the members of the symphonic ensemble. At a very difficult economic period—in Russia's lean years—captivated by their idea, they worked self-sacrificingly and disinterestedly; for the performances did not pay and the musicians received an insignificant reward for their idealistic impulse. Perhaps these economic conditions explain why it is that the organism of the Persimfans, steadfast and united in the early days, gradually began to break up; individual members left it; its personnel was constantly changing, and this was bound to affect the quality of the performances. Nevertheless the Persimfans has proved to be one of the most solid and durable of the many musical organizations of the new Russia; it has lasted to the present day, sustaining the attacks, the open hostility, the intrigues, and the stubborn fighting of its musical rivals, and often it has not only beaten back these assaults, but has conquered along the whole front, dislodging other forms of symphonic playing. All this undoubtedly shows a certain vitality in the very idea of a conductorless ensemble—an idea which may be vital outside of and apart from its artistic suitability and importance. The orchestral members declare that in playing without a conductor they experience an uplift of the artistic spirit incomparably greater than when they are controlled by the baton, no matter who wields it. And one can believe this: for the first time the musician has felt himself to be an artist enjoying equal rights, a member of a powerful body, an artist utterly and finally responsible for his own performance and not obliged to share the appreciation and divide the laurels with some individual who, though in a position of authority, does not belong to the personnel of the orchestra.

Here, in this purely social factor, lies the most important and essential significance of the original reform achieved by Zeitlin in distant Moscow. Artistically one may have no faith in its living force; but its real vitality can be determined only when the idea has been put into practice in other places, and when it no longer remains, as it now is, an isolated phenomenon.

(Translated by S. W. Fring.)

## THE SINGER'S EAR

By W. S. DREW

In a mid-Victorian poem whose main theme is the tiresome self-pity of a jilted youth—'a trampled orphan,' as he calls himself—it is curious to find a remarkable prophecy of aerial warfare, several lines which are known and quoted wherever English is spoken,\* and also a concise summary of the history of almost all branches of human endeavour. 'Knowledge comes, but wisdom lingers' accurately reviews the history of singing and its teaching. Wisdom is the power to use knowledge aright; from which it follows that a man may know a great deal and yet be very unwise.

It is only within comparatively recent times, since the invention of the laryngoscope by Garcia, that the mechanism of the voice has been clearly understood. The use of the laryngoscope brought to light a number of definite facts about the action of the vocal cords, and the additional use of stroboscopic methods of examining the movements of vibrating bodies made it possible to follow the action of this part of the vocal mechanism in considerable detail.

Unfortunately, at about the same time singers and their teachers discovered the diaphragm. It had, it is true, been known to the anatomists before, but it remained for the vocalists to discover the wonderful things it could do. They decided that it could among other things, 'support the voice' and 'colour the tone' as occasion required, while the rectus abdominis, its near neighbour and colleague in the complicated act of breathing, got no credit for its contractions. Part of these magical powers, I feel sure, were the outcome of its picturesque name: the 'phr' and the 'gm' especially being redolent of mystery.

In the excitement of this discovery complicated systems of 'voice-production' were devised, most of them unnatural and unnecessary, and some of them positively injurious; so it is not to be wondered at that no one seemed really satisfied that the teaching of singing had taken any remarkable stride forward. Those who were convinced that nothing of the kind had taken place sometimes proceeded to try to prove it in the most unfair way possible, by comparing the phenomenal singers of one, or several generations, with the rank and file of modern times.

But it is not necessary to institute historical comparisons in order to show that there are two styles of singing, the good and the bad; and it is not possible to know how much of the second style past audiences had to endure. We do know, however, that we in our day have to listen to a good deal of it. How many modern singers do we hear that sing absolutely in tune, who take their intervals cleanly and accurately, whose voices are beautiful in tone and flexible in use, and whose diction is clear and unaffected? This may seem

\* One, at least, has suffered a painful death at the hands of the jazz-maker.

to be an exacting list of virtues, but not many people would bother to hear a violinist a second time unless he had all of them except the last.

So the question arises whether we get anything from the modern singer to make up for deficiencies in one or more of these respects. The answer is that we often get singing that is rich in dramatic suggestion, and singers with a strong sense of rhythm who are very skilful in their presentation of words. Now the intelligent and dramatic presentation of words is not primarily a musical feat at all, nor can rhythm be claimed as an especial prerogative of music as the term music is usually understood; and most people will probably agree with the statement that a good deal of very interesting singing that we listen to nowadays is rather poor on the musical side. For instance, I have lately heard two excellent singers—excellent because of the artistic pleasure they give—neither of whom was able to sing the *music* of the first song in Schubert's 'Schöner Müllerin' cycle:



Das Wan-tern ist des Mül-lers Lust  
Vom Was-ser hab-en wir's ge-lernt  
Das sehn wir auch den Rä-der ab  
Die Stei-ne selbst so schwer sie sind\*

It is very difficult to sing the semiquaver arpeggio passage in the first phrase accurately and smoothly† to the awkward German words in the first four verses, but it certainly should not be beyond the powers of a first-class singer. Failures of this kind are chiefly due to the fact that so very few singers really know what the passage sounds like when it is correctly done. If the singer has a fine natural ear which has only been neglected, it will be a revelation to him to hear the passage played on a fiddle, or, better still, on a clarinet.

The neglect of this kind of ear-training has been responsible for many defects in modern singing. Interest has been concentrated upon the anatomical, mechanical, and acoustical facts about the voice—especially by those whose understanding of these matters was not at all profound—so that as regards both breathing and tone-production there has been a tendency to substitute a sophisticated conscious control based on insufficient knowledge for the more natural control by the ear. It is as true of the voice as it is of any other bodily mechanism, that the most detailed knowledge of it can never be used any further than to ensure that nature does her work under the most favourable conditions. In this connection the following quotation from Darwin's 'Expression of the Emotions in Men and Animals' is very much to the point: 'The conscious wish to perform a reflex action sometimes stops or interrupts its performance, though the proper sensory nerves may be stimulated. For instance, many years ago I laid a small wager with a dozen

young men that they would not sneeze if they took snuff, although they all declared that they invariably did so; accordingly they all took a pinch, but from wishing much to succeed, not one sneezed, though their eyes watered, and all, without exception, had to pay me the wager.\* Thus, no amount of knowledge about the action of the complicated muscular mechanism which is used for a sneeze can produce the effect that a slight tickling in the nose or cooling of the skin brings about so successfully; and further, conscious attention to the physical sensations which accompany the sneeze, so far from helping it, actually prevents it happening.

The art of singing is dependent on a whole series of muscular mechanisms similar to those that produce a sneeze, and is controlled to a great extent, but not entirely, in similar ways. It is the business of the singer and his teacher to find the appropriate stimuli to bring these various singing mechanisms into action.

The act of breathing has been a particularly attractive one for the theorist and faddist to interfere with, because although it goes on automatically during, for instance, the unconsciousness produced by concussion, or during sleep, its rate and balance and extent can also be controlled consciously; and at one time or another the most fantastic, uncomfortable, and even injurious interferences with nature have been advocated and practised. It is not easy for a member of this wicked and sophisticated generation to find out exactly how nature does intend one to take a deep breath. The only thing that it seems possible to suggest within the limits of a short article is that one should procure a healthy savage, make him run till he is out of breath, and then watch how he breathes. Meantime if any mute, inglorious Caruso should sigh because he cannot sing Schumann's 'Die Rose, die Lilie . . .' in one breath, that very sighing, if it is watched carefully, may help him to achieve his desire. No one need argue that healthy savages are not common objects of the physiological laboratory, or need point out what is indeed an obvious fact, namely, that nature sometimes, so far as the individual is concerned, does her work badly—'So careful of the type she seems, So careless of the single life'—for it is plain what that fanciful experiment is meant to suggest.

Some one may reasonably ask what all this has to do with the singer's ear. David Hume, writing about a hundred and eighty years ago in quite another connection, will provide us with an answer. 'Here the mind wills a certain event; immediately another event, unknown to ourselves, and totally different from the one intended, is produced: this event produces another equally unknown; till at last, through a long succession, the desired event is produced.' The idea of a long vocal phrase arises in the ear-memory of a singer, followed by a desire to sing it; immediately a complicated series

\* The particular technical difficulties of such passages are discussed in the author's 'Technique of Song Interpretation,' in the chapter on the singing of intervals (Oxford University Press).

† There is no justification for the aspirated *staccato* method affected by some singers.

\* The remainder of the paragraph is also of interest: 'Sir H. Holland remarks that attention paid to the act of swallowing interferes with the proper movements, from which it probably follows, at least in part, that some people find it so difficult to swallow a pill.'



of nervous changes spread out from the auditory centres in the brain; these cause contractions of the muscles which fill the lungs with air, of those that approximate and tense the vocal cords, and an innumerable and orderly succession of movements of the tongue, lips, and soft palate.

The more firmly the attention is fixed upon the idea of the sounds which are intended to be produced, the more smoothly and efficiently will all this complicated co-ordination take place.

The realisation that the voice, as far as flexibility in pitch-changes is concerned, cannot compete with such instruments as the flute and the clarinet has led singers to be content with a low standard in one part of their technique. In vocal training attention has been concentrated upon those powers of the voice with which other instruments cannot compete, namely, variation of quality and the articulation of words. This in itself is reasonable enough; but since composers have had the good sense to give up writing for the voice passages which can be done much better on another instrument, it is a pity that singers have not been trained to sing these simpler melodies as well as the voice can do them. The fault here is by no means only insufficient practice at scales, arpeggios, and intervals in general. It is plain that very exact adjustments of the muscles of the larynx are necessary for the production of notes of definite musical pitch, and it is equally plain that these adjustments are entirely under the control of the auditory centres in the brain. From this it follows that in order to sing an interval correctly the singer must have a very exact idea of the sound of that interval. It has never been recognised that part of a singer's training should consist in listening to the melodies of his songs played on an instrument other than the voice, preferably on a keyed instrument, where precision of interval-taking is guaranteed.\*

The voice has to find a practical solution to problems more complex than those set to other instruments, for it has to be at the same time both a musical instrument and also an organ of speech. This dual nature of singing tends to confuse the ear, and is almost certainly the main reason why so many singers do not know what the melodies of their songs sound like when the intervals are cleanly and accurately done. The success which the singer makes of his intervals depends primarily upon what may be called his auditory ideals. The sound of his own singing, during practice and performance, tends to confirm him in his inaccuracies, and the number of other singers it is safe to use as models is very small. Thus it becomes very necessary for him to listen to

those instruments which have no natural disabilities in this respect.

If we now pass on to the special powers of the vocal instrument, we find evidences of the same neglect. It is obvious that a child learns to say all the vowel sounds of its mother tongue with no instruction other than that which it gets from auditory impressions. In the same way anyone with a good 'ear'—and those without it are obviously wasting their time at singing—may learn to pronounce foreign vowels with great accuracy when childhood is long past. As the different vowels are due to variations in the positions of the lips, tongue, and soft palate, it is plain that the muscles of these organs are also under the control of the auditory centres; although, like the muscles concerned in the act of breathing, each of them may also be moved in response to visual or muscular 'memories.' From this it follows that the voice of the individual has a considerable power, within the limits of its own constant characteristics, of copying the sound of the voice of another. In fact, what has just been said is no more than calling attention to the details of something which no one denies—the power of mimicry which the human voice possesses.

The student of singing should take every possible opportunity of hearing all those singers who have fine, well-balanced voices,\* so that there may be formed in his mind a clear ideal of beautiful vocal tone; for the possession of this auditory ideal is one of the essentials for the steady improvement in the quality of his own voice. Teachers who have not fine voices themselves should at least make certain that their pupils often hear singers that have; even though the artistic merits of the singing be poor, for it should not be beyond the powers of a discriminating pupil to emulate one singer's voice and another's singing—e.g., the tone and power of a Caruso, and the dignity and restraint of a Gerhardt.

The condition of the art of singing at the present time indicates that there is need for a much greater attention to the ear as an organ of control of the vocal mechanism: first a cultivation of its power of distinguishing not only pitch-changes but also varieties of quality, especially vocal quality; and afterwards its associated power of reproducing or embellishing these sounds by giving the right instructions to the muscles of breathing, phonation, and diction.

In an age when the imperative mood stares at us from every advertisement hoarding, telling us to go there, do this, and eat that—or more of it—the singer can hardly be offended if he is advised to put up a text in his room reminding him of his most important duties: 'Listen and Remember!'

\* There has been a tendency to look down upon people who learn things 'by ear.' It would take too long to discuss the rights and wrongs of this attitude, but it has had the unfortunate consequence of making good 'readers' think they know things that they do not really know.

\* Sir Henry Wood has recently pointed out how few singers thought it worth while to hear Battistini when he was last in England. It is hardly an exaggeration to say that a student with a really first-class ear-memory would need very little instruction in tone-production other than that which he could get from constant listening to a singer such as Battistini.

## PHASES OF IMPRESSION AND EXPRESSION

BY MRS. FRANK LIEBICH

Expressions are shaped by the dynamics of impressions. Both are vibrational; one being intrinsic, the other extrinsic. Unsought impressions are, as often as not, more richly laden with suggestions than those that are sought. A sudden glimpse of unsuspected beauty will sometimes awaken a hidden need for just that particular manifestation, bringing to birth a rhythmic current of thought and expression. The creative power of an artist is quickened by the magnetic touch on ear or eye of beauty that comes in contact with his sense of sight or hearing. Imagination will furnish still greater incentives to creative expression. But the finest factors are dulled and hindered if the impelling power is uncontrolled. Thought then becomes clogged, and is finally rendered inert. Any hindrances to expression become magnified when music is the subject of the creative process. The work of a composer who cannot clarify his thought or who is unable to sift and condense his expression has little chance of winning fame. It is the productions in which expression has transcended impression that either await or have achieved immortality. A drastic repudiation of extraneous matter is essential in a composition if the composer's expression of his impressions is to receive answering echoes in the minds of his hearers. Thus only can he impart to each and all some share in his aural experiences condensed and brought within measurable distance of the ideal that had presented itself to his mind.

*Trois cris de flûte disent mieux la vie  
Que toutes les paroles de Hésiode,*

said a French poet. And it is just because of this frequent conciseness of beauty of phrase and by reason of the immeasurable power possessed by the art of insinuating itself into the labyrinths of the human personality, that music can cast such diverse impressions on to the minds and hearts of a vast audience. Each listener re-creates in his own image what he has heard; hence the wide divergence of taste, of understanding, of appreciation: each and all varying with the individual knowledge, the sensitiveness, the responsive power of the various personalities upon whom the impression of a creative artist's work is made. Asked to describe his impressions of a first hearing of a great musical work, an ordinary listener or even a cultured amateur might well feel non-plussed.

His impressions of the big, sonorous expanses of sound, severally named either symphony, symphonic poem, overture, or concerto, that played on his auditive faculties for the space of an hour or more, would be, to an inexperienced listener, as difficult to put into words as it would be to describe a wave of the sea—and to attempt to define a wave is to succeed only in immobilising a constantly shifting impression. A professorial analysis of a symphony, sonata, or other musical

work in the study or class-room will enable a student to dissect the production and reduce its various fragmentary parts to the rules of musical composition. At a concert he will become aware that the work he had parcelled out and analysed is a living organism of which he can have continually diversified impressions, it being the outcome of its creator's expression of his most sentient impressions and knowledge of the combined power and individuality of the various orchestral instruments and of the ordered beauty of harmonic sound. A symphony, song, or instrumental solo plays on the mind and acts on the intelligence of each listener according to the knowledge and culture he brings to bear upon it. Thus there is some reason for recognising that there must be an élite in art, an aristocracy of creative and instrumental artists and of cognoscenti, as well as a mixed crowd of lay folk of very varying knowledge and unequal receptive power.

Individual expression has not always had its part in music. The melody of the ancient Greeks was choral. That of the liturgy was equally impersonal. It was in the first attempts at opera that personal expression was given full scope, Monteverdi in his operas being the pioneer in the matter of musical presentment of sentiment and passion. His individual use of the dominant seventh was a kind of lever that helped to throw down barriers and thus opened out hitherto unrealised opportunities for the use of sentiment and the consequent expression of feeling and passion.

In the immediate present, human emotion in music is giving way to an abstract sense of the beauty of pure sound. *Timbre*, which up till now has played a subordinate part, is as important as rhythm, melody, and harmony. Tone has its own intrinsic value as expression. The prismatic web of sound appertaining to each single note like unto the scintillation of a jewel possesses its own far-reaching resonant expression. Its appeal to a listener now no longer appertains to pictorial or emotional impressions but to more intellectual appraisements of the sheer beauty of vibrating tone. Atonality and the fine shading of pure sound being an analysis of the elements of music is simply the older methods carried to their furthest and most logical conclusion. In many of Malipiero's symphonic and pianoforte compositions, in Bartók's last Quartet, the beauty of the iridescent mists of overtones of sound rival any sunset afterglow.

Impression and expression in a modern work are derived from the harmonics of richly-constructed chords and combinations of chords resembling the beauty of suggestion and meaning of well-chosen words and sentences in prose or poem. Modern music, however, needs close intimacy if it is to leave a lasting impression on the mind. Familiarity will breed respect. It was once said by a wise French critic that there are no shooting-stars in music's firmament. And indeed all is related or interrelated. Only a wide extensive knowledge of

the past of music can help to an appreciation of the present. Throughout its history genius calls to genius like deep unto deep. Each great musical composer has had his own individual impressions of his predecessors. But in order to earn his own right to succession each one has had to formulate his own individual impressions of the wide domain of sound, and shape them into continuously varying beauty and individuality of expression.

It is a hard taskmaster who would expect the big public to keep in touch with the rapid trend of modern music. The expression of the advance guard of any art can only be for the educated few. Close on fifty years ago Debussy published his 'Belle au Bois Dormant,' and his 'Pelléas' has seen twenty years of life. The French master's subjective tone-painting, his anthropomorphic conception of nature, is now somewhat stale and old-fashioned. Had he lived and kept his health he would doubtless have been the first to realise this, and he might easily have surpassed both his early and his latest works. But there is still a vast untutored public to whom his music must seem the latest expression of modernity. And it is well that there are grades of listeners. In the vast domain of music there is scope and opportunity for them all. Genius will always find its own niche in the Temple of Fame. The minority will recognise it from the first by its distinctive mind, its responsive intellection, its individual expression of the most varied and delicate impressions of the world of unending sound. In music as in every other art impressions are for all and every; expression for the gifted few.

## THE FUTURE OF OPERA IN ENGLAND

BY DYNELEY HUSSEY

The past of it is odd enough. Our first opera-house was opened during the Commonwealth for the surreptitious presentation of stage-plays under the guise of operas; for by some curious process of muddled reasoning, which still persists in our refusal to permit Delila or Salome on the stage unless they are accompanied with music, the Puritans regarded operas as less noxious to the morals than plays. Perhaps they took the view that singing made the words and actions unintelligible (as it often does), or anticipated the lady who said of 'Der Rosenkavalier': 'Of course, the story's quite dreadfully shocking, but one can ignore that and just enjoy the music.'

It is characteristic, too, that one of our few composers of outstanding genius wrote his only opera for an amateur performance at a girls' school in Chelsea. It is one of the tragedies of English musical history that Henry Purcell died at the age of thirty-six, in the year 1695. Within fifteen years the Italian opera was firmly established in London, and Handel was entering upon his career of short-lived triumph at the Queen's Theatre, Haymarket. Had Purcell survived until that time, it can hardly be doubted that he would have seized eagerly upon the opportunity for the full exploitation of his

dramatic genius—an opportunity which was never available during his life.

The next stage in the story is a revulsion from the Italian opera, which again is typical of our attitude towards the form. Englishmen have always been inclined to endorse Dr. Johnson's definition of it as 'an exotic and irrational entertainment.' Italian opera was, it is true, quite literally exotic in England, and it cannot be claimed that the actions of its personages were often based upon reason. But one suspects that what Dr. Johnson found irrational, as so many others have found it since, was the fact that the characters in opera sang their words instead of speaking them. It is odd that the people who produced a Shakespeare and a Congreve, and have always taken a delight in the poetry of the one and in the highly artificial prose of the other—neither of which bears a close relation to the ordinary speech of everyday life—should be unable to accept the convention of a sung drama: for it is only a step from saying, instead of 'I wish I were dead!' 'O! that this too, too solid flesh would melt,' and so on, to singing its equivalent in lyric verse. Yet the refusal to take this step—which to the majority of Italians, Germans, and Frenchmen seems to present no difficulty on the score of unreasonableness—has proved a continual stumbling-block in the way of opera in England.

The revulsion against the Italians at the end of the first quarter of the 18th century produced that gay and irresponsible form of entertainment, the ballad-opera, of which 'The Beggar's Opera' is the familiar prototype. In this burlesque, set to popular tunes, not only were the conventions of Italian opera derided and the social status of its characters deliberately reversed, but the recitatives were supplanted by the more 'rational' spoken dialogue; for while we have been willing to accept the lyric portions of an opera for the sake of the beauty of the music and of the singing, the connecting passages of recitative have always stuck in our throats.

The cause is two-fold. Either the recitatives are sung in a foreign language and are, therefore, unintelligible to most of the audience, who are inevitably bored by long passages devoid of musical interest, the dramatic purport of which escapes them; or they are sung in translations, often illiterate and bald, which only turn the drama into an absurdity, and in any case can rarely fit the music intended for a very different kind of language. Purcell wrote recitative which is the natural musical expression of the inflections of English speech, and which, therefore, sounds perfectly rational; and during the past fifty years Parry, Stanford, Sullivan, and their successors have re-established English as a musical language. But in the interval there was a desert waste. Our composers, such as they were, and in so far as they wrote for the theatre at all, paid little attention to the genius of their native tongue. Instead, they used this or that foreign idiom which happened to

be popular at the moment. Isolated and sporadic attempts at English opera crop up out of this desert, but there was no chance for the roots of an English school to flourish in such a soil.

During the latter part of the 19th century, and to some extent until just before the war, opera was regarded in England as, to quote one authority, 'an expensive but not unprofitable way of demonstrating financial prosperity.' The attention of fashionable audiences was engaged by the individual singers rather than by the opera itself, and even now, fifty years after Wagner's death, that interest is by no means dead at Covent Garden. In the meantime companies for the production of opera in English have come into being. Their performances have varied a good deal in merit, but the general standard has consistently improved, until at the present time, despite the financial handicap under which they work, it is possible to hear the operas of Wagner, Verdi, and Mozart as well done, on the whole, as in any average continental opera-house.

But a financial crisis has arisen. Opera cannot be made to 'pay.' Quite apart from the heavy expenses of the singers and orchestra, the repertory system makes it far more costly than the spoken drama. Our opera companies are continually faced with the choice of cutting down expenses, which means poor performances, or of losing still more money. This state of affairs cannot continue, since bad performances lose patrons.

At this juncture, Sir Thomas Beecham, grown wise through his own experiences of opera-production, has come forward with an offer to the British public. 'If you care sufficiently for opera,' he says, 'you can have it really well done, provided that a hundred and fifty thousand of you will subscribe ten shillings a year towards the cost.' The demand of so small a sum from so small a percentage of the population of England should have met with a ready response. Englishmen seem, however, to be incorrigibly slow to put their hands in their pockets when a small amount is asked of them for a plan which will not materialise at once. Yet, of all the schemes for the establishment of opera in England, this most deserves support, because it is entirely practical, and because it spreads the expense of a subsidy over a large number of people who may be presumed to take an interest in music. It lays a burden upon nobody.

Let us suppose that Sir Thomas Beecham will get what he is asking for, and examine the possible effect upon English opera. The establishment of a permanent opera-company giving performances in the native tongue is the first step towards fostering a real School of English Opera. The brief 'grand' seasons are well enough for their particular purpose, and one hopes that they will not be discontinued, since they will provide a standard of comparison, at least for the performance of foreign works. But they do little or nothing to assist the native composer. He has to rely upon the occasional incentive of some chance opportunity, such as a performance at a

girls' school, to encourage him to venture upon the composition of an opera. He may now and again produce a work of genius by an accident of this kind, as Purcell did, but it will be, in the biological sense, a 'sport.' How much even a little encouragement can achieve may be seen in the increased, though still dimly small, operatic output of English composers, since the B.N.O.C. came into being. But these operas have all shown that, whatever the musical talent of their composers may be, they are sadly lacking in theatrical craftsmanship.

More than any other form of music, opera requires practical experience, which can only be gained in the theatre. Without such experience it is unthinkable that Wagner, Verdi, Mozart, Gluck, or Handel could have achieved their fame as operatic composers, and it is the lack of it that accounts for the amateurishness on the dramatic side of most of the English operas written during the last fifty years. And unless an opera is a satisfactory blend of the two elements of drama and music, it must fail in the theatre, since opera is something essentially different both from a play and from a piece of music, and something more than a combination of the two. It is as impossible to succeed in this complex form without an intimate knowledge of the theatre, as it would be to write a symphony without a musical education, and until composers realise this fact there is no hope for English opera. But if a permanent opera is established in our midst, composers will have the opportunity to acquire the experience, which has hitherto been denied them, and our undoubted genius for drama may well find a new and profitable outlet in the direction of opera.

It will not be 'grand' opera, at any rate for some time. We must evolve our national style along lines that are characteristically English. We possess in the ballad-opera the germ of such a style, which has already been developed into their own entertaining formulae by Gilbert and Sullivan. Their comic operas are not to be set beside the greatest. Yet one of these greatest, Mozart's 'The Magic Flute,' was created out of a form no less crude than the ballad-opera, *i.e.*, the German *Singspiel*, a popular comedy interspersed with songs. There seems no reason why the spasmodic efforts of our composers should not, given the opportunity, be converted into a continuous English tradition comparable with that which has flourished in Germany since Mozart's day. The German form of opera may seem to be exhausted at the moment, but we possess a rich vein, the potentialities of which have barely been surveyed, much less worked out. So it is that I suggest that our composers are most likely to succeed in the higher forms of comic opera, probably—but not necessarily—with spoken dialogue, in view of our impatience of recitative. A beginning has been made with 'Shamus O'Brien,' 'The Immortal Hour,' and 'Hugh the Drover,' which have won popularity by their employment of native ideas in their plots and native melody in their music.



## ALFRED HERBERT BREWER

1865—1928

There will always be differing views as to this country's ability to produce a wealth of outstanding composers or interpretative artists; national characteristics are perhaps against us here. But there is one type of musician in which we seem almost to specialise: the all-rounder who is also a practical man of affairs. His evolution is no doubt due to the centralisation of the musical life of a town or district round the parish church or cathedral—a principle which seems to obtain more generally in this country than in any other, probably because the one department of music in which England has had an unbroken tradition for centuries is that of the Church. Those out of sympathy with the product of this system will call him a Jack-of-all-trades (with the usual implication of lack of thoroughness); generally, however, he deserves the title of Admirable Crichton.

Sir Herbert Brewer was a fine example of this invaluable type. An admirable organist and choirmaster, he was no less successful as a conductor and organizer. His work in connection with, e.g., the Gloucester Orchestral Society and the Bristol Choral Society would alone have been sufficient to show his qualities in this way. But they were demonstrated even more strikingly in connection with the Three Choirs Festival. Here he showed a spirit of enterprise that was acknowledged even by those who take the conventional and short-sighted view of the Cathedral organ-loft as a kind of last ditch of the reactionist and pedant. A list of new and unfamiliar works that have been included in the Gloucester Festivals on Brewer's initiative would put to shame the record of many a provincial Festival that prides itself on its enterprise. (In this connection we note with interest the comparison which Dr. Herbert Thompson draws in the *Yorkshire Post* between the courage and vision of Brewer at Gloucester and the timid policy of the Leeds Festival executive.)

That the daring shown in the drafting of the Festival programmes was justified by results was due largely to the influence of Sir Herbert's personality and to his ability as an organizer. Without these his excursions into the unfamiliar might have proved disastrous, especially as his boldest steps were taken during the post-war period when, if ever, conductors would appear to be justified in playing for safety. Yet the Three Choirs Festival is to-day one of the most flourishing and securely established musical events in the country, and one which moreover in an unusual degree commands the suffrages of musicians who like to label themselves as progressive. For this happy state of affairs Sir Herbert's colleagues at Worcester and Hereford are also to be thanked, but we think they will readily give the major part of the credit to him, both on the score of wide outlook and of experience. (With one exception, he had

conducted more Three Choirs Festivals than any other man during their two centuries of existence.)

As a composer Sir Herbert almost inevitably produced choral works for use at the Festivals. His real bent, however, lay rather towards a lighter style. In his songs and instrumental pieces, especially those produced during the past few years, he discovered a vein of tunefulness that we associate especially with Sullivan and German. This side of his activity is of interest, as exemplifying the ease with which he avoided the limited outlook which is always a danger to the occupant of the organ-loft. In a sense it is a corollary of the enterprise that led to his choice for Festival programmes of such works as Kodály's 'Psalmus Hungaricus,' new orchestral compositions by Ireland, Holst, Honegger, and Vaughan Williams's 'The lark ascending,' all of which are included in the scheme for the next Gloucester meeting.

The many warm personal tributes that have been uttered during the past few weeks are a striking testimony to his worth as a man. This is not the place, however, to discuss the personal side of Brewer. Our concern is rather with the public character. Proverbially no man is indispensable, but some are difficult to replace. Such a man was Alfred Herbert Brewer. A fine musician, and a stimulating and directing power in the artistic life of a wide area, his death leaves a gap hard to fill.

## AN APPRECIATION: BY AN OLD GLOUCESTER CATHEDRAL CHORISTER

To those who knew him intimately the unexpected news of Sir Herbert Brewer's death on March 1, came as a grievous shock, bringing with it the feeling of a really personal loss. Those of us who had the privilege of serving under him at the noble Cathedral of Gloucester had the greatest possible affection and regard for him, both as a man and as a musician.

It was on December 15, 1896, that the then Mr. Brewer was appointed organist and master of the choristers at Gloucester Cathedral in succession to Mr. C. Lee Williams, thus returning to the Cathedral in which, as a boy, he had sung from 1877 to 1880. In the matter of his appointment he had a most influential backing, amongst those who supported him being Stainer, Parratt, Parry, Bridge, Lloyd, and Lee Williams. In the light of after events it is interesting to recall some of the things that were said at this time regarding Brewer's qualifications for the position. Lloyd spoke of him as a capable choir-trainer, a successful composer, and a highly accomplished organist, and, *inter alia*, he said, 'It would, in my judgment, be difficult to find a man more thoroughly fitted for the duties of the important post which he seeks to fill.'

Lee Williams spoke in very similar vein, referring to his one-time deputy as a successful choir-trainer, and a first-rate Cathedral organist. How thoroughly Brewer merited these and other recommendations, and how completely his appointment was justified, are now matters of history.

It was some eighteen months after Brewer's appointment to Gloucester that I first made his

acquaintance. I well remember being taken to him by my father, who at that time was organist at one of the most important parish churches in the town, and himself a pupil of Brewer's, to undergo a test prior to joining the choir as a probationer, and I still retain a happy memory not only of his extreme kindness and interest on that occasion, but also of the thoroughness with which he tested my musical abilities. A good voice and a good ear were, of course, essentials for any budding chorister; but a practical knowledge of an instrument—it mattered not what—was a *sine qua non* of his ultimate approval.

Memories of the seven happy years spent as a chorister at Gloucester come crowding to one's mind at this sorrowful moment; but space does not permit the mention of more than a few.

Brewer had high ideals concerning the type of music worthy of performance in a place of worship, and he also had strong ideas regarding the performance of it. No unworthy music, no unworthy performance, was ever tolerated, and woe betide the person who tried to introduce either element into the worship music of the Cathedral. It was no unusual thing for the organ to stop suddenly during a service, and for a face to appear above the organ screen, gazing down—perhaps as much in sorrow as in anger—upon some delinquent who had done rather less than his best. And the end was certain. After the service one of the many articulated pupils would inform us that our presence was required either in the practice-room, or (under more distressing circumstances) at the familiar study at Millers Green. And then the blow would fall. Brewer was a strict—almost severe—disciplinarian, and any departure from his rigid code always met with its deserts; but I never knew him act unjustly or unkindly to those serving under him. In spite of the rigidity of his discipline, which I am inclined now to think was commendable, he was at heart the most kind and genial of men. His interest in one's youthful ambitions, whatever may have been their nature, was almost paternal. Many little efforts in composition, for example, were brought to him from time to time by various choristers (myself for one), and always he displayed the same generous interest and the same ready desire to encourage and help. And so, as the years passed, one's respect for the master gradually merged into an abiding affection for the man.

With those who lifted up their voices unworthily in the Cathedral he had a short, sharp way. I well remember an occasion on which some misguided member of the congregation did this. A little inquiry after the service as to the name and address of the offender, and then the brief decision, 'I will write to her.' Whether the fateful letter was written we never knew, but the nuisance automatically ceased.

Brewer was a man of few words, but every word had significance. He knew exactly what he wanted; in some magnetic way the idea was conveyed to the choir or orchestra under his control; and he himself spared no pains (or feelings, for that matter) in the effort to secure the desired result. He worked as hard as any man I have known, and he expected, and usually got, an equal response from others. I recall a Shire Hall rehearsal for the Three Choirs Festival (probably that of 1901) when the heat was almost unbearable. But it never entered Brewer's head to give up. First of all his coat was discarded,

then the waistcoat; the male members of the chorus followed suit, and the rehearsal carried on to its appointed end.

Brewer's kindness to his choristers did not cease when they left the choir; he always showed great interest in their after career. Whenever one returned to Gloucester on rare visits there was always the ready welcome and the kindly interest in one's doings. I still treasure many letters from him indicative of the warm interest and pleasure he felt in the successes of his old boys. Few have greater cause than they to remember with real and affectionate regard the human and manly side of Sir Herbert's character.

Of his brilliance as an organist and conductor, of his merits as a composer, it is not within the scope of this brief memoir to speak. These qualities at any rate are too well-known to need stressing here.

Only one organist of Gloucester Cathedral (William Mutloe) held the position for a longer period than Brewer; none of them, I venture to say, wielded a greater or more far-reaching influence. He had many musical and other interests outside the Cathedral; he served as City High Sheriff with great distinction, 1922-23; and he remained to the end one of Gloucester's most honoured citizens. One other thing should be said: when Brewer took over the conductorship of the Three Choirs Festival the meeting was by no means on a financially sound basis; he has left it as one of the most prosperous and distinguished of provincial festivals, which is a tribute not only to his high musicianship, but also to his remarkable business acumen. Some twenty-four thousand people attended the 1925 Festival, and no less than £3,737 was handed over to charity.

And now his ashes rest at the foot of the steps of the organ-loft which he adorned for so many years, and one's heart is too full to do more than echo the words of Canon Atlay, in his sermon at Gloucester Cathedral on Sunday, March 4: 'I beg you, with me, to commend to the Divine mercy the soul of Herbert Brewer, Knight Bachelor of the Realm: "Eternal rest grant unto him, O Lord, and let light perpetual shine on him."' H. D.

## RECORDING THE ORGAN

BY D. BATIGAN VERNE

Gramophone records of the organ are still lacking in that excellence which distinguishes modern reproductions of other music. Those who do not like the organ are quick to point out a 'muzziness' which seems to pervade recorded organ music like a damp fog: organ lovers *per contra* are no less quick to ascribe any such defect to the recording process, or else they call it the natural and inevitable tone of the instrument itself. However, there is no doubt that the organ presents difficulties which are not met with in recording orchestral or vocal music. At the best of times it is inclined to be a ponderous, intractable subject, having a tone which is confused in compositions of rhythmic complexity. In a sense, therefore, a faithful reproduction is not guaranteed to give the best results, for if the above qualities are noticeable in the real organ, how much more are they likely to spoil a second-hand replica?

There is also another aspect to be considered. Despite the claims of gramophone manufacturers,

organ records emphatically do not wear well. Let a big and stormy piece of organ music be played a few times. Soon a roughness develops in the surface of the disc—generally at the spot or spots where the big pedal notes join the full consort; and in a short while an unpleasant 'blasting' renders the record unfit to hear.

Only of recent years, if not months, have the various companies recognised that the organ demands a different mode of treatment from that given to orchestral, operatic, or any other music. The nature of the instrument itself must be taken more into account, and a sympathetic co-operation must obtain between all parties concerned, if that essential nature is to be truly captured.

Not for a moment would I suggest that the fault is all with the recording party: in fact, I would go so far as to say that it ought to be equally divided between organist, organ-builder, and those responsible for the choice of the instrument itself for recording purposes. The few suggestions I am going to make are intended to assist the organist who is about to play into the microphone. If followed, they will materially tend towards the securing of good results, and save the frequent repetition of the music which so often has to be made. Nothing is more fatiguing for the organist than to have to play the selected piece over and over again. Being already in a highly-strung nervous condition perhaps, he is apt to become hypercritical, and is very liable to make mistakes at a second or third attempt. In any case, it is an exasperating waste of time.

Outside of technique the secret of successful organ recording lies in the suitability of stop registration. An attitude of objective alertness must be adopted in gauging the right degree of power and tone-colour which is to be impinged on the microphone. On no account must one play 'to please oneself'; and the mind must always be out and abroad, so to speak.

Now as it is the pedal notes which are the most troublesome, let us first see how the blasting so often brought about by them can be reduced to a minimum. First, it is evident that the ordinary 32-ft. Pedal flue stops (especially the Pedal open wood, which is usually more reminiscent of a set of tubs than of organ pipes) are the chief offenders; consequently they must be excluded at all times—even from the full organ: for not only do they refuse to 'come through,' but what is worse they set up a turbulence of sound-waves which often spells disaster to the whole record. This is accounted for by the facts (a) that the lower octaves of these stops are beyond the range of the gramophone, and (b) that the pipes themselves have scarcely any overtones—witness the booming, indefinite note they give. The Pedal flue stops which 'take' the telephone best are found to be:

- (1.) Open Diapason metal ... 16-ft.
- (2.) All stops of the Violone species 16-ft.
- (3.) Small-scale metal stops, e.g., Dulcianas or Salicional of 16-ft. pitch.
- (4.) Octave or 8-ft. Pedal stops, which should always be freely used.

All such stops are provided with a far richer harmonic development than the ponderous wood tones, though the fundamental ground tone is correspondingly weaker. Under these conditions the ear of the listener is deceived into hearing the fundamental note at full strength, and is satisfied that the full pedal effect is there.

Broadly speaking, a louder pedal should be used in proportion to the manual stops selected at any given moment in the performance; but it is always safe to avoid stops of an indefinite character, especially heavy open Diapasons and Bourdons.

From the foregoing it will be inferred that 16-ft. Pedal reed stops are of the utmost value; and if there should happen to be a quiet 16-ft. reed on the recording organ it will prove of fine effect in *mp* and *mf* combinations. The Pedal Trombone, Ophicleide, or Bombarde, with their octave extensions, record admirably. If they are not too pronounced they may be used even with Great organ up to Fifteenth. Much discretion is needed in the use of 32-ft. reeds (i.e., Contra-Trombone, Bombarde, &c.): they should never be employed except at the end of a *fortissimo* record, and then for the last few bars only. The recording engineer will soon complain if the effect is too heavy. But the general rule to follow is: use the reed class of stops more freely than on everyday occasions, varying it with the above-mentioned flue registers.

A range of power is inherent in the organ which is far beyond the capabilities of the microphone. The Swell Salicional may be a mere whisper scarcely audible; but in these days the full organ is often a tremendous torrent of sound. Such being the case, the organist must see that he draws his two extremes much closer together, and brings his range of expression to within much narrower limits. That is to say, his *pianissimos* must be louder than usual, his *fortissimos* correspondingly less strong. True, if these limits are overstepped in either direction the recording engineer will make the necessary adjustment at his control (don't forget he is master of the situation at all times); but to obtain the best interpretation of the music it is far better for the organist to relieve the engineer as far as possible by adopting suitable registration. Sudden changes of power should be avoided, except when a slight pause can be made to give the engineer time to adjust his control accordingly.

As has already been mentioned, the organist should never play too softly. The Swell Diapason 8-ft. will generally be found quite suitable for *piano* and *pianissimo* passages; while for the *fortissimos* a kind of 'fake' full organ effect consisting of Swell reeds and mixtures only *plus* Great to Fifteenth can hardly be bettered. Still bearing in mind the gramophone's narrowness of dynamic range, it may be said that the chief danger to be avoided is the *closing of the swell-box*. The balanced swell pedal must be used very sparingly, and the normal position of the shutters should be *fully open* instead of closed as in ordinary playing. At best, the swell-box is but a mechanical, artificial means of expression: and experience has shown that abuse of the swell pedal has the most ludicrous results when the music is eventually transmitted via the sound-box. Playing with the swell-box fully closed is almost equivalent to placing the microphone outside the building and shutting the door. In such circumstances the music is muffled and obscure; it cannot expect to hold the interest of the listener. As a precaution against the risk of a closed swell-box, a useful 'tip' is to have a wedge fixed under the swell pedal so that the natural action of the foot cannot have full play: the swell-box shutters are thus always slightly open. But in my opinion the best organ records have been made without the help of the swell-box at all. It is a severe test of musicianship to confine oneself entirely to hand

registration and the combination pistons, but where a dexterous manipulation of the stops is assured, the swell-box may well be left open all the time.

Tone-colour should be applied as in scene painting, broadly—almost crudely. The most should be made of the contrasts between diapasons, flutes, viols, and reeds; but it is of little use contrasting, say, a Lieblich Gedackt and a stopped Diapason, or, for that matter, any other pair of nearly similar timbres. At all cost muddiness is to be avoided, and much can be done to minimise the natural tendency of the organ in this direction by attention to these small points. The intelligent organist will readily make such discoveries for himself—e.g., that the Harmonic or Orchestral Flute has the cleanest speech of the flute variety, that the Double 16-ft. manual stops are often best omitted, and so on. Other shifts in this connection will readily suggest themselves.

As regards the actual playing, there is much to be said; but it is somewhat outside the scope of this article. In fugues, and especially in trio-sonatas or other delicate, polyphonic music, special attention should be given to *rhythm*. Lack of rhythm is never shown up more clearly than on the gramophone, whatever the class of music: but where the organ is concerned, a gramophonic revelation of bad rhythm is doubly damning. A somewhat exaggerated phrasing is also an advantage, and a crisp semi-staccato touch is advisable in rapid passages.

Nothing has yet been said about the recording organ itself; yet the organist is more at the mercy of his instrument than any other executant, and the choice of organ must sooner or later enter into the question. Unfortunately the choice has nearly always rested with the party that engages the services of the player. So it has sometimes been a matter of mere local or other expediency, and often small regard has been paid to probable artistic consequences. Unfortunately, too, a paradox attends organ recording from the outset. Magnificent organs (such as Liverpool Cathedral) often record badly; whereas the defects of the poor organ (whose name is legion) sometimes vanish in the process. Harsh and exaggerated stops sound very much less so in a record, and as a fact have been postulated as almost desirable for reproduction (César Franck's call for a Swell Trumpet in the middle of the 'Prière' could literally be obeyed without unpleasant consequences). Conversely, stops which are flat and without life or colour—frequent abortions of the voicing-shop—sound more so when used in a solo capacity, even if they are powerful in tone and blown on a heavy wind pressure. My attention was forcibly drawn to the last phenomenon in an earlier record of Marcel Dupré's. The technique displayed was all that we have learnt to associate with this name, but no one seemed to have thought of blackballing the organ-builder for a set of thoroughly bad solo flutes!

Factors such as resonance of the building in which the recording is to be done or the accessory equipment of the organ console are perhaps more the concern of the recording party, though it is a pity that the organist (as the Hamlet of the whole proceedings) is not consulted more seriously in regard to them. For example, where there are no interchangeable combination pistons, or what is worse, no pistons of any kind, the organist is reduced at times either (1) to carrying on defiantly with an unsuitable stop combination—perhaps even with the Great-to-

Pedal hanging out if there is no double-acting reversible handy; or else (2) holding up the performance while he fumbles at a change in the registration. This of course is a nuisance not unknown in connection with the ordinary post-Evensong recital; but whereas registration is of secondary importance as a rule, it is a problem which comes right to the forefront in recording the organ. No doubt there have been builders of organs who have made a fetish and perhaps a fortune out of fixed combination mechanisms, and who are now comfortably beyond the pale of the law: but in these days there is no justification for expecting the recording organist to sit down to work at a console which is inadequately equipped. And the words 'adequate equipment' should be taken to include not only the usual manual and pedal pistons, but also three or four general pistons which are capable of controlling every stop and coupler in the instrument, irrespective of manual or department. These general pistons being also interchangeable or adjustable are sometimes the only things which will do the trick of effecting a drastic stop change in a sonata movement or set of variations. It cannot be said that their usefulness has been widely exploited by the average recitalist, simply because he is not yet accustomed to look for them as a matter of course. To the recording performer, however, they will prove an immense boon. If he is wise he will also insist on choosing an organ where the console is detached and the action electro-pneumatic. By these means he can assure himself that his playing has the requisite effect at a short distance from the organ, and not least that his efforts to avoid smeariness in the phrasing are backed up by a prompt and responsive mechanism.

### 'BORIS GODUNOV' AS MOUSSORGSKY WROTE IT

By M.-D. CALVOCRESSI

#### I.—THE FACTS OF THE CASE

I have referred more than once in these columns to an astounding piece of news that came from Russia in 1924, or thereabouts: that a collation (the first ever attempted) of the original manuscripts of Moussorgsky's 'Boris Godunov' had revealed the fact that Moussorgsky's masterpiece had never been published as he had written it. The first published edition (1874; recently reprinted by several publishers), prepared for the press by Moussorgsky himself, contained the text of 'Boris' not in full, but abridged, in accordance with the plan of the forthcoming performance at the Marinsky Theatre, Petrograd; abridged, therefore, according not to Moussorgsky's own judgment, but to the judgment of the managers, conductor, stage-manager, and so forth of the aforesaid theatre, and probably the judgment of Moussorgsky's friends and advisers as well.

Already in 1869 Moussorgsky, after completing 'Boris Godunov' according to his own conception, had been compelled to recast it because the management of the Imperial Theatres would have nothing to do with it as it then stood—a direct, mercilessly sombre drama, all dialogue and choruses, lacking practically every feature of grand opera, in which there was hardly any 'singing,' and only a couple of very small female parts. So he set to work, altered and considerably enriched 'Boris Godunov,' introducing a part for a prima-donna, and lengthening the part of Grigory so as to render it suitable for



display by a first tenor, adding delightful songs to the second Act (in the Tsar's private apartment) and to the scene at the inn, entirely remodelling the scene in the Tsar's apartment, and composing the whole of the revolution scene. But even then 'Boris Godunov' failed to please the management of the Imperial Theatres; and had it not been for the obstinacy of one influential singer, Julia Platonova, probably 'Boris' would never have been performed. Small wonder, then, that the perplexed and angry producers should have cut out as much of Moussorgsky's 'ugly and barbaric' music as they could.

Such are the bare facts. Very fortunately, the manuscripts of both versions were preserved. And to-day, thanks to the patient, well-judged, and admirably carried-out labour of Prof. Paul Lamm, of Moscow, the full and genuine text of 'Boris Godunov' is made available.\* The edition, containing all known variants, reveals in their entirety both the initial and the final versions. Foot-notes show exactly what was cut in the 1874 edition, so that it is possible to compare the complete version not only with the 1874 abridgement, but also with the despised and rejected initial version. Both comparisons are instructive. Generally speaking there can be no doubt that by recasting 'Boris Godunov' after 1869, Moussorgsky improved his work in many respects, giving us a great deal of beautiful music that was not in the first version. How very much poorer we should be, for instance, if the revolution scene had not been written, will be obvious to all people who know Moussorgsky. (It was not always obvious: in 1908, when 'Boris Godunov' was performed for the first time outside Russia, the question whether this scene should be cut was very seriously considered, and it was an obstinate minority of one in the committee that ensured its inclusion in the performance.) But Moussorgsky also did away with much that was altogether admirable. We should have remained poorer if the opportunity had not been given us to become acquainted with the first version of the scene in the Tsar's apartment, and with a scene by the Cathedral of St. Basil which was removed in order to make room for the revolution scene.

In short, for the improvement that the final version constitutes, all told, with regard to the initial, a not inconsiderable price had to be paid. All lovers of Moussorgsky may feel grateful that the bread cast upon the waters in 1869 is returned, albeit nine-and-fifty years later.

As for the curtailments, they are purely and simply deplorable. The principal affect a most racy and telling conclusion to the first scene, following upon the chorus of the pilgrims, and a fine narrative by Pimen of the murder of the Tsarevich, which not only is, both dramatically and musically, the very centre of gravity of the scene in the cell, but plays an all-important part in the musical structure of the whole score. Apart from these two big and altogether unaccountable cuts, there are, here and there, cuts of passages varying in length—sometimes quite short, a few unimportant, but most of them playing a definite and necessary part, casting light upon some point, introducing some new element, or contributing to the balance. I shall not attempt to enumerate these. The whole list will be found in

a very useful pamphlet by Prof. V. Belaiev, which appears at the same time as the new edition of 'Boris Godunov'.\*

Curiously enough, the majority of the cut passages are characterised by reappearances of leitmotives—which naturally leads to the supposition that they were singled out for suppression by Moussorgsky's advisers for that very reason. In those days, Wagner and his methods were in great disfavour among the musical circles of Russia. And after a comparative survey, one cannot help feeling that had the full text been available earlier, there would have been far less talk on the part of competent critics outside Russia about the 'looseness' of the musical structure of 'Boris Godunov.' Practically every bit of the music that was cut out contributed to the compactness of the whole—a compactness which can be felt even in the 1874 version, but is far more apparent, and certainly more easily demonstrable by concrete proof, in the unabridged text.†

The new edition proves that it was from the very time when 'Boris Godunov,' fresh from the pen of its author, was shown to the people around him that originated the tendency to interfere with 'Boris Godunov' which culminated, fifteen years after Moussorgsky's death, in the appalling 'revision' by Rimsky-Korsakov—the distorted version used thenceforth for all revivals in Russia and all productions abroad, the genuine text remaining in manuscript under lock and key in the archives of the Imperial Theatres.

It is really incredible that not one of the investigators who from 1874 to 1924 had access to these manuscripts should have disclosed the true state of things and put in a plea for the publication of 'Boris Godunov' in full. Not one of them seems to have realised the significance, as organic parts of the whole, of the suppressed passages. Nor did any one ever proclaim the ripe and plenary beauty of the initial 'Boris.' On the contrary, the few bits of information vouchsafed by Russian writers up to the moment when Prof. Lamm began his work definitely conveyed the impression that the initial 'Boris' was very crude, and deficient in other respects. I feel sure that this judgment—professed or implied—will soon be reversed by common consent. The initial 'Boris' will no doubt never be performed except under very special circumstances; but this does not mean that it is doomed to remain unknown except to those who will study it in private. In point of fact, there are only two scenes in it which do not reappear in the final version—or rather, there is one scene which disappeared entirely, to be replaced by the scene of the Revolution (after the scene of the Tsar's death), and one that was so thoroughly remodelled as to constitute something altogether different. And both these scenes are eminently suitable for concert performance. They will, indeed, constitute very welcome additions to the concert repertory, for which Moussorgsky's output provides so very little.

\* 'Boris Godunov in its New Version' (Oxford University Press).

† With regard to this point, I beg permission to adduce a few lines from my 'Principles and Methods of Musical Criticism,' pointing out that it is very doubtful whether anybody could determine the extent and bearings of Rimsky-Korsakov's alterations to 'Boris Godunov' except by comparing the genuine text with the altered (to my intense amusement, one reviewer of the book pounced upon the passage in which these lines occur, constructed it as a declaration in favour of Rimsky-Korsakov's alterations, and rebuked me accordingly). The revelation of the full text brings a case in point. Could any of us have guessed that the 1874 text was incomplete? I think not. And yet we can see now—and see very clearly—how far it fell short of what Moussorgsky had actually achieved. Never again can it fully satisfy anyone who knows the full text.

\* Vocal score, with English and French translations by M.-D. Calvocoressi, Oxford University Press. Orchestral score and parts, *ibidem*.

Apart from these two scenes, practically every remark applying to the musical texture and structure of the initial version applies to the complete version—a point which I hope to make clear in the second instalment of this essay.

P.S.—At the moment of going to press, the news comes from Russia that issue is joined on the matter of the complete 'Boris.' Glazounov, I understand, is antagonistic to it. The point will be dealt with as soon as possible in 'Music in the Foreign Press.'

(To be continued.)

## NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XXXIII.—THOMAS MUDD

Although Thomas Mudd was in high repute as a musician in the second half of the 16th century, very few details of his life have come down, and even the brief notice of him that is given in Davey's 'History of English Music' (new ed., 1926), and in the new 'Grove' (vol. iii., 1927), is not satisfactory, as he is apparently confounded with John Mudd who was organist of Peterborough Cathedral from 1583 to 1639. There was also a Thomas Mudd who was organist of Lincoln, but who can by no means be identified with the subject of the present article, for he flourished in the mid-17th century.

The fame of Thomas Mudd in Elizabethan days may be gauged from the fact that he is included by Meres in his 'Palladis Thamia' (published in September, 1598) as one of the 'excellent Musitians' of England. In his section on 'Musicke' he mentions the following Masters: 'Master Cooper, Master Fairfax, Master Tallis, Master Taverner, Master Blitheman, Master Bird, Doctor Tye, Doctor Dallis, Doctor Bull, Master Thomas Mudd, sometime Fellow of Pembroke Hall, in Cambridge, Master Edward Johnson, Master Blankes, Master Randall, Master Philips, Master Dowland, and Master Morley.'

From Venn's admirable work on Cambridge graduates we learn that Thomas Mudd was the son of John Mudd, of London, and was admitted a pensioner of Caius College, winning a sizarship for the sons of London mercers, on March 15, 1572, age seventeen. We are thus safe in assuming that he must have been born in 1560, and we know from other sources that he was a chorister of St. Paul's Cathedral, London, under Sebastian Westcote, from 1571 to 1574.\* He obtained B.A. from Peterhouse, in 1581, at which date he had written several musical compositions. Three years later, in 1584, he was admitted M.D. from Pembroke, of which College he was made a Fellow.

Mudd was probably Master of the Choristers at Ely in the last decade of the 16th century, and at Ely are still preserved a Service and four anthems by him. There is a fine 'In Nomine' by Mudd among the British Museum MSS. Add. 31,330, while there are two anthems by him at Peterhouse. The date of the British Museum MS. is given as 'about 1578.' Mudd also cultivated instrumental music, as we find no fewer than nine of his Fancies for three viols, in parts, with an additional basso continuo part for harpsichord, in the British Museum, Add. MSS. 18940-44, Nos. 7 to 15. No doubt his output

was more considerable, judging from his mention by Meres, but such as have survived bear testimony to his powers as a composer.

Mudd retained his Fellowship of Pembroke Hall till 1591, but some time previously, in 1589, he was given the Rectory of Cowling, Kent, a post which he held from 1589 to 1592. Possibly he may have returned to Ely in 1593, but the next reference I can find concerning him is his appointment as Vicar of Cobham, in 1603. This post he retained till his death in 1619.

Numerous MSS. of the 17th century include compositions by 'Mudd,' and it is often hard to determine which of the composers of that name is intended, but the above-mentioned Services, Anthems, and Fancies for viols, are almost certainly by Thomas Mudd; and the anthem, 'Lord, hear my voice when I cry' (Harl. 6347-78), is marked 'Tho. Mudde.' According to Mr. John E. West, in the new edition of 'Cathedral Organists' (1923), John Mudd, of Peterborough, composed some services as well as an anthem, 'O God, Who hast prepared,' but his period of activity was some years later than that of Thomas Mudd, whose fame must have been considerable, even in 1580. As we have seen, he was judged to be worthy of being bracketed by Meres with the greatest musical geniuses of the late Tudor period.

## FRENCH TUNES IN 'THE BEGGAR'S OPERA' AND 'POLLY'

BY J. A. WESTRUP

The late Frank Kidson, in his little book 'The Beggar's Opera' (Cambridge, 1922), has the following paragraph (p. 66):

As there are several French tunes interspersed, Gay had no doubt access to a French collection, which I have not yet been able to identify, or else they have been noted down from songs sung by some of his friends.

He omits to point out two interesting facts: (1) that French tunes in ballad operas of the period are uncommon; (2) that all the French tunes in 'The Beggar's Opera' were accessible from English sources. It is indeed worth noticing that in the long list of tunes from ballad operas printed by W. Barclay Squire,\* apart from vague indications such as 'French tune' and 'French minuet,' very few are French. None of the French tunes in 'The Beggar's Opera' appear to be used elsewhere, and of the eight French tunes in 'Polly' only two occur in other operas. Apart from these there are two French tunes used in other ballad operas neither of which is used in 'The Beggar's Opera' or 'Polly.' These are 'Plus inconstant que l'onde et le nuage,' in 'The Fashionable Lady,' and 'Si vous vous moquez de moi,' in 'Achilles,' which is by Gay, and so hardly counts.

The French tunes in 'The Beggar's Opera' are:

- No. 13. 'Le printemps rappelle aux armes,' set to 'The turtle thus with plaintive crying.'
19. 'Fill every glass,' set to 'Fill every glass, for wine inspires us.'
22. 'Cotillon,' set to 'Youth's the season made for joys.'
63. 'Joy to great Caesar,' set to 'If thus—a man can die much bolder with brandy.'

The song, 'Le printemps rappelle aux armes,' words and music, is printed in Ballard's 'La clef des

\* He was doubtless a nephew of Henry Mudd, who was Vicar-Choral of St. Paul's Cathedral at the Visitation of Bishop Sandys, of London, in 1574. (Visitation Book of Bishop Edwin Sandys.)

\* The Musical Antiquary, October, 1910.

chansonniers' (Paris, 1717), vol. ii., p. 282. A copy of the tune is in Bibliothèque Mazarine, MS. 3975, airs, p. 170. There are two verses in 'La clef des chansonniers,' of which the first runs as follows:

Le Printemps rappelle aux armes,  
Coeurez mes larmes,  
Le Printemps rappelle aux armes,  
Ah! quel tourment:  
Grands Dieux! parmy tant d'allarmes,  
Epargnez mon cher Amant.

If the song has any special reference at all, it probably belongs to the War of the Spanish Succession, just as the once popular 'Il faut pour d'Andermonde' may be dated from the War of Devolution which followed the death of Philip IV. of Spain. The tune of 'Le printemps rappelle aux armes' seems to have had a wide popularity, as it is found so far afield as Avignon\* and London. In 1719 the words were printed in the fourth edition of 'Pills to Purge Melancholy' (vol. i, p. 189), with an English translation.

The tune as printed in 'La clef des chansonniers' is less elaborate than the version printed in 'The Beggar's Opera.' A comparison of the two may be interesting:

Ex. 1. 'The Beggar's Opera.'



Ex. 2. 'La clef des chansonniers,' ii., 282.



The second of these versions is probably the more correct of the two. The first exhibits the usual 'improvements' which creep in when the tune is known only through having been heard. The embellishments added by vocalists are accepted as authentic, and a new version of the tune comes into being.

The tune 'Fill every glass' seems to have appealed to public taste in the 18th century as well as at the present day. Gay doubtless took it from 'Pills to Purge Melancholy' (fourth edition, 1719), vol. i, p. 180, or from a single sheet, of which there is a copy in the British Museum collection of English Songs (G307, No. 210). In 'Pills' it is entitled 'A drinking song, in praise of our Three fam'd Generals.' The French words, 'Que chacun remplisse son verre,' are given, with an English version, 'Fill every glass and recommend 'em.' On

the single sheet the song is printed with a bass and the title, 'A Drinking Song in Praise of our three Fam'd Generalls translated from the French by Mr. Durfey.' In France the tune was known as 'N'oubliez pas votre houlette, Lisette,\* printed by Ballard in 'La clef des chansonniers,' vol. ii., p. 234, and again in 'Les menuets chantants' (1725), vol. i, p. 2. There are also numerous manuscript copies. The tune is too well known to need quotation in full. It is worth noticing that the principal difference in the English version is in the seventh bar:

Ex. 3. 'The Beggar's Opera.'



Ex. 4. 'La clef des chansonniers,' ii., 234.



There is no reason for supposing that this difference has any special significance, or that it is necessary to assign one version to 'The Beggar's Opera' song and another to any of the numerous French carols which were written to be sung to this air. Any version fits any text, and one will do as well as another. The elaborate distinction drawn in the 'Week-End Book' is superfluous.

Of the 'Cotillon' it is only necessary to say that it is found in the third volume of 'The Dancing Master' (c. 1726), under the title 'Zoney's Rant.' Only four bars of 'Joy to great Cæsar' are used in 'The Beggar's Opera,' so that it is hardly worth while discussing the tune at length. The song is by d'Urfey, and appears to have been printed for the first time in Playford's 'Apollo's Banquet.' It is there headed 'The Tune of Farrinell's Ground, to the Song of "All Joy to Great Cæsar."' The song was republished several times on single sheets and in collections with the additional title 'The King's Health.' In 1702 the words were changed in celebration of the Coronation of Queen Anne, but later on 'Joy to great Cæsar' was re-issued. It appears in the fourth edition of 'Pills to Purge Melancholy' (1719), vol. ii., p. 152, and again in 1725. The tune 'Farinell's Ground' was printed in Playford's 'Division Violin' in 1685, with the title 'Faronell's (sic) Division on a Ground.' The index to that work calls it 'A Division on Mr. Farinell's Ground.' On the Continent the air was known as 'Folies d'Espagne.'

Though it has been shown† that Michel Farinell was not the composer of the 'Folies d'Espagne,' it seems fairly certain that he is responsible for that version of it known as 'Farinell's Ground,' which

\* Distinguish 'N'oubliez pas votre houlette, Nanette,' an entirely different tune in four time. It is printed in Ballard's 'Brunettes ou petits airs tendres,' vol. iii. (1711), p. 230, and is probably older than the other.

† See articles by Niecks (*Musical Times*, 1888, p. 717), A. Moser (*Archiv für Musikwissenschaft*, i, pp. 358-371), and J. Pulver (*Monthly Musical Record*, February and May, 1901). The second of these is the most comprehensive, and includes several musical examples. Dr. W. E. Schultz, in 'The Beggar's Opera': its content, history, and influence' (Yale Univ. Press, 1923), says of this air (p. 338): 'Gay's use of this Italian air is interesting, in view of his satire.' The tune was certainly used by several Italian composers before Farinell produced his 'Folies d'Espagne' or 'Farinell's Ground,' but in the form in which Gay used it is a French tune, if, indeed, it is to be given any nationality at all.

\* Set to a French carol in 'Noël nouveaux et choisis sur les plus beaux airs du tems' (Avignon, 1719).

served as a model for so many subsequent composers. Farinel's 'Folies d'Espagne' became in effect the standard version. It seems likely that he wrote them for the celebrated violinist, Dumanoir II., who succeeded his father as 'Roi des violons' at Paris in 1668. He doubtless introduced the tune in England\* himself when he was in the service of Charles II. But it is obvious that its popularity in England was due very largely to its having been used by d'Urfey for his song 'Joy to great Cæsar,' and that it was through this song that Gay was acquainted with it.

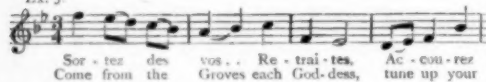
Enough has been said to show that there is no reason for supposing that Gay had access to a French collection. 'Le printemps rappelle aux armes' must have been sung in England if the words were printed in an English song-book, and the other three had become to all intents and purposes English tunes. Even if the four tunes had been chosen from French sources by Gay, they would form a very small proportion of the total number of tunes used in 'The Beggar's Opera'—sixty-nine.

Of the eight French tunes in 'Polly,' the sequel to 'The Beggar's Opera,' viz.:

- No.  
6. 'Sortez des vox retraits' (*sic*).  
25. Rigadoun.  
26. 'Ton humeur est Catharine.'  
29. 'Mirliton.'  
38. 'Bacchus m'a dit.'  
40. 'Cappe de bonne Espérance.'  
50. 'Iris la plus charmante.'  
55. 'Les rats.'

the first is not, as a matter of fact, a French air at all, but a tune written by Henry Carey to French words.† It was published on a single sheet, and is to be found in the British Museum collection (H1601, No. 109), entitled 'A Song. The Words taken from a French Author Set to Musick by Mr. Carey.' It is worth reproducing, if only to show the clumsiness of the translator:

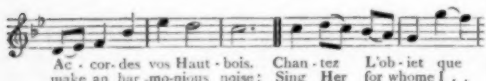
## EX. 5.



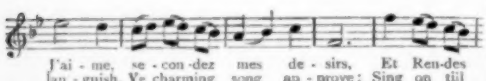
Come from the Groves each God-dess, tune up your



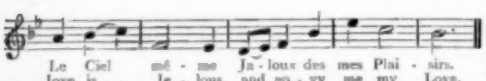
sweet Ho - boys; And to the voice of mu - ses



make an har - mo-nious noise: Sing Her for whom I . .



lan - guish, Ye charming song ap - prove: Sing on till



Jove is . . Je - lous, and en - vy me my Love.

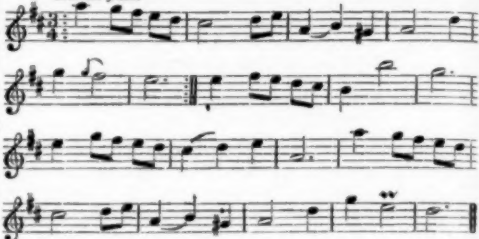
\* In his autobiography, Farinel is said to have written: 'Mes préludes, mes sonates, mes folies d'Espagne et d'Angleterre ont paru avant les pièces de Mr. Corelli . . . et, en effet, mon mss. contient la Basse continue des Folies traditionnelles' (Écorcheville, quoted by Fischer in 'Musik in Hannover,' p. 26). What are the 'folies d'Angleterre'?

† A genuine French air, 'Sortez de vos retraites,' does exist, but Carey's tune is the one used by Gay.

The tune printed in 'Polly' is, as usual, a 'variant' of this:

## EX. 6.

*Not too fast.*



'Mirliton' was also used in 'The Decoy' (1733) and 'The Fashionable Lady' (1730). 'Cap de bonne espérance' occurs in 'The Merry Cobbler' (1735), the sequel to 'The devil to pay.' In France it was very popular as a tune for the political couplets which went the round of Paris society at this period. A printed version is in 'La clef des chansonnières,' vol. i., p. 62, set to 'En deuil & fort affligée.' It succeeded in supplanting in popular favour the original tune of the old Provençal Noël, 'La Fe coumando de crêire,' for which its slightly melancholy character makes it eminently suitable.\* The version given in 'Polly' is so like that in 'La clef des chansonnières' as to make it possible that Gay did use a French collection when writing this work, or else knew some one who provided him with the tunes. 'Ton humeur' is not in 'La clef des chansonnières,' and the version printed in 'Les rondes, chansons à danser' (1724) differs slightly from that given in 'Polly.' The 'Polly' version is, however, practically identical with that found in several of those manuscripts of satirical and licentious songs which are preserved in various French libraries. The tune seems to have been very popular in France, even though the title was all that was known of the words of the song. Curious mistakes thus arise. I have seen it misprinted as 'Ton humeur & Catherine,' and again as 'Ton humeur ma chateraine' (!). The first two lines are actually:

Ton humeur est, Catherine,  
Plus aigre qu'un citron vert.

It seems a little incongruous at the present day that so frivolous an air:

## EX. 7.

'Les rondes, chansons à danser,' ii., 136.



should have been used alike for sacred and secular songs. French taste, however, has never objected to these incongruities, and English objections to such transferences are largely a legacy of the Victorian

\* The Noël is attributed to Nicolas Saboly, and published as No. 32 of his Noëls, but without foundation. An English edition with a four-part arrangement of the tune, 'Cap de bonne espérance,' by J. H. Mee, is published by Novello—Novello's Christmas Carols, No. 272 (1897).



era. There are few innovations which use cannot change into habits. It would be difficult to say which of the two following couplets fits the tune better, the characteristic cynicism of Gay :

Woman's like the flatt'ring ocean,  
Who her pathless ways can find?  
Every blast directs her motion,  
Now she's angry, now she's kind.  
What a fool's the vent'rous lover,  
Whirl'd and toss'd by every wind!  
Can the bark the port recover  
When the silly Pilot's blind?

or the cheerful banality of one of many French carols written for it :

Bannissons toute tristesse,  
Livrons nous à nos transports,  
Poussons des cris d'allégresse,  
Formons les plus doux accords.  
Un enfant vient de nous naître,  
C'est le Fils du Roy des Cieux ;  
La foi nous le fait connoître,  
Lorsqu'il se cache à nos yeux.\*

Gay, according to Malone, 'could play on the flute, and was, therefore, enabled to adapt so happily some of the airs in "The Beggar's Opera."† I have never heard that the ability to perform on the flute carried with it any such facility. What Malone probably meant was that Gay thus became acquainted with a large number of tunes which he might not otherwise have known. We know that many of the popular airs of the period were published (at any rate in this country) in two forms, for voice and for flute. We need not assume that Gay could not sing, but it seems likely enough that it was through his flute that he became familiar with some of the delightful airs which he adopted. 'I hope I may be forgiven,' says the Beggar in the Introduction, 'that I have not made my Opera throughout unnatural, like those in vogue; for I have no Recitative.' Happy simplicity! The method may not have commended itself to those who possessed what the *Spectator* calls 'Chromatick Ears,' but the people who, like Jeremy in 'Love for Love,' 'have a reasonable good ear as to jigs and country dances, and the like,' have always approved.

Condemnation both of the music and the play has not been wanting. Dr. Burney's superior remarks about the 'wild, rude, and often vulgar melodies' are well known. Hawkins went further, and attributed all the evils of his time to its popularity :

The effects of the Beggar's Opera on the minds of the people have fulfilled the prognostications of many that it would prove injurious to society. Rapine and violence have been gradually increasing ever since its first representation : the rights of property, and the obligation of the laws that guard it, are disputed upon principle. . . . Young men, apprentices, clerks in public offices, and others, disdaining the arts of honest industry; and captivated by the charms of idleness and criminal pleasure, now betake themselves to the road, affect politeness in the very act of robbery, and in the end become victims to the justice of their country.

Poor Sir John! I am afraid he would have disapproved of Mr. Playfair's revivals, which many an innocent schoolboy must have enjoyed. And what would he have said to the cinema? Fortunately we, for whom the vices of a bygone age have no attraction. We find sufficient amusement in the spectacle and the music, resist temptation, and neglect the moral.

\* 'Nœufs nouveaux et choisis sur les plus beaux airs pour l'année 1716' (Montpellier, 1716), No. 7.

† Thackeray, 'English Humorists.'

## New Music

### ORGAN

It is a laudable custom of the Three Choirs Festival executive to invite prominent organists to write and play new works at the annual meetings. The organ composer of to-day needs such encouragement, and the stimulation of public interest is also valuable. At the Hereford Festival a very large proportion of the throng that attended Evensong daily remained to hear the specially-written organ solos. Among these works was a Fantaisie-Improptu by W. G. Alcock, which has just been issued by Novello. Its attractive qualities were apparent at a first hearing, and the printed page confirms the good impression. It opens quietly with an engaging theme, which after development leads into a second subject of bold, trumpet-like flavour. The working of this culminates in a fine climax, and a brief Coda based on the opening theme ends the piece quietly. The degree of difficulty is moderate, mainly because of the grateful character of the writing. This is a capital piece, free from fussiness, untidiness, sloppiness, and eccentricity. (One of these four qualities is present in too large a proportion of modern organ music.)

From Novello may be obtained also the January issue of the *American Organ Quarterly* (published by Gray, of New York). This is called an 'International Transcription Number,' and contains seven pieces. Notably good examples of transcription are Grieg's Notturmo in C (W. A. Goldsworthy) and Mendelssohn's Duetto from the 'Songs without Words' (Richard Kountz; this piece lends itself well to the organ; the arrangement is effective, and will be no less good—perhaps better—if the stop changes are reduced in number). Herbert F. Ellingford's version of William Russell's Introduction and Fugue in E flat is hardly a transcription, but it is a very sound piece of work, with sensible footing marks. Russell is in good form here, but he didn't know when to stop. The work will gain if a full close is made at the end of p. 10—one can easily be 'faked.'

E. d'Arba is a composer new to me. His 'Variations on a Russian Theme' (Chester) contain some striking music, but are unnecessarily difficult. Much of the writing is genuinely novel, and makes one wish to see further work from the same source, but in a less forbidding style. As the Variations are dedicated to a well-known English recitalist—Mr. Reginald Goss-Custard—we may look for a chance of hearing them, and so being able to decide as to how far some of the complexities are worth while.

The third and fourth books of Louis Vierne's 'Pièces de Fantaisie' have now been published (Lemoine; Books 1 and 2 were reviewed in the June and August, 1927, *Musical Times*). This set of twenty-four pieces is not likely to rival the early 'Pieces in Free Style,' mainly because of the far greater demands on player and instrument. A further reason is a growing tendency to over-chromaticism of a rather sour type. Add to this some examples of development at greater length than the thematic material can easily bear, and the absence of the feeling of spontaneity that distinguished the early pieces is easily explained. Yet Vierne is so gifted a writer that he could hardly write a couple of dozen pieces without giving us some really striking things; there are several here that show him at his best, and could have come from no other pen. Book 3, for example, contains a delightful Improptu, in which everything

'comes off,' given the right fleet-fingered performance. It is quite slight in texture and the manual writing is of the type that not long ago would have been condemned as too pianistic. To-day, organ and pianoforte draw closer together technically, with gain to the former—even to the latter, in polyphonic playing. 'Etoile du soir' has some beautiful moments, but is rather overclouded, and some modulations in the canonic section do not convince. 'Dédicace' is overwrought and tortuous. 'Fantômes' is a queer compound, with a warning note 'For concerts [recitals] only.' Its seven thematic constituents represent a questioner as to the future, and various answerers. 'Who prepares the future?' inquires the 'Evoker.' 'I,' says the young aesthete; 'I am free!' 'I,' replies the old pedant; 'I maintain the tradition!' 'The future belongs to the dancer,' holds the negro; the monkey maintains that it is 'in the hands of fancy.' Says the beggar, grinding out 'Sole mio' from a street organ, 'It belongs to misery.' Fate applies the closure with the enigmatic pronouncement that 'It is nowhere and everywhere.' This programme would make a good basis for an orchestral work of considerable scope, but for an organ piece of six pages it seems over-much. Even so, the characterisation would need to be more definite than it is here. Without a knowledge of the scheme, it is impossible (or at all events difficult) to follow the argument. This is partly because the entry of the characters is irregular, and the music is too consistently chromatic, and therefore alike. From a structural point of view the piece suffers from the scrappiness inevitable when so many themes have to be dealt with in so short a space. 'Sur le Rhin' contains some fine diatonic passages, and much of it would make an effect on a big organ, but it seems to drag somewhat. The last piece in this book, 'Carillon de Westminster,' is an extended treatment of the familiar chimes. Naturally it contains some brilliant and striking work, but I feel it is too long, not through over-development, but over-repetition. The last book opens with one of the best quiet pieces Vierne has written—'Aubade.' It is reasonable in length, has a charming theme, and contains some refreshing diatonic discords. 'Resignation' crawls semitonally too much for my taste; though it has a striking middle section. 'Cathédrales' has the right spaciousness, with some fine bits for foundation stops, and a well-developed climax. 'Naiades' is too long; one tires of the ceaseless semiquaver runs. 'Gargouilles et chimères' is appropriately bizarre, but the vein is not one that suits the organ for more than an occasional taste.

The last piece of the set is, I think, about the best of the lot—'Les Cloches de Hinckley.' It opens with jangling fourths, which gradually settle down into a rhythmic pattern, and form an accompaniment to a capital tune played by the pedals. Is there a carillon at Hinckley? If so, does it play this tune, or something like it? The piece is long, and a touch of bleakness creeps in midway, but it ends brilliantly, with the opening tune tightened up rhythmically, under festive manual pealings. This piece may perhaps rival the composer's 'Carillon' in popularity—certainly in the Hinckley district, which ought to consider itself highly favoured. It will be seen that these pieces of Vierne's are not everybody's meat. As a whole they confirm the impression made by his fifth Symphony, namely, that the composer is becoming mannered, and too ready to fall into

the snare set by his facility in handling strings of dissonances, mostly of the acrid sort. Let us hope he may yet return to the simpler and more healthy style of the earlier works.

A new edition of Handel's Organ Concertos has been started by the Oxford University Press. Four numbers have been received for review—three movements from No. 4 in D minor, in the Second Set; and the opening movement of No. 4 in F, of the First Set. The descriptions are quoted from the title-page, but I doubt whether they will help the reader much, as a good deal of confusion exists concerning the different sets. All these movements are well known, however. Stanley Roper is the editor, and he has wisely refrained from 'fattening' the text. The effect of this music lies so much in its tunefulness and rhythm that weight matters far less than clarity and life on the part of the player. Fingering and footing marks are given, and sensible registration indicated. The movements are issued separately—a step one questions at first. On second thoughts, however, it has to be admitted that organists rarely play a complete Concerto. Moreover, the movements are so unequal in quality that economical organists will be glad to buy the best and leave the rest.

Two sets of Three Short Postludes by Arthur G. Colborn are well-written, easy, and effective for ears that do not demand originality. Of the two books, Set A is a good deal the better (Weekes). The composer has also issued, through Novello, a similar set of 'Six Short Postludes,' in three pairs.

Two essays in the luscious vein that still has its adherents are Edwin H. Lemare's 'Woodland Reverie' (sub-titled 'Andantino in C,' and so challenging its predecessor in D flat) and Reginald Goss-Custard's 'Romance.' The Reverie is rather difficult, partly because of the untidy lay-out which spoils so much of Lemare's recent music, and also because of the awkward stretches for the left hand. The 'Romance' is easy and rather old-fashioned, despite its 5-4 section. There seems to have been an oversight on the second page, where the theme and accompaniment change hands with no indication of change in manual or stops. Played as written the balance and effect generally would be very bad.

Excellent additions to the scanty repertoire of music written especially for the harmonium are J. Stuart Archer's 'Variations on well-known Hymn-tunes'—'Adeste Fideles,' 'Heinlein,' the Easter hymn 'Veni Creator,' 'Nun danket,' and 'St. Anne.' The pieces belong to the chorale prelude order, and are of the well-written and effective type that we expect from this composer. They lend themselves easily to organ use, and would in fact serve well as moderately difficult manual studies for that instrument (Paxton).

Not so many years ago nobody would have thought of making organ transcriptions of German's Three Dances from 'Henry VIII.' But the cinema has now opened up a field of organ music hitherto undreamt of, and these Dances, as arranged by Edwin H. Lemare, are unusually suitable material, not only on their merits as attractive music, but also because of the air of the theatre that still clings to them. Mr. Lemare's versions are easy to play—far more so than the pianoforte arrangements, as the pedal does away with the left-hand difficulties. The Dances are issued separately (Novello).

H. G.

## SONGS

Thomas Hardy's poetry has been set to music perhaps less than might have been expected, and with the exception of Hubert Foss's recent cycle of songs, the newly-published 'Five Poems by Thomas Hardy, set to music by John Ireland,' is the only big Hardy venture that I know. Hardy is difficult to set, as those who have tried their hand at him know very well. The rhythm of his lines, which is often complicated and subtle in spite of a deceptively simple sound, is not easily preserved in a musical treatment, and the poem is irreparably damaged if this effect be lost. Very hard to maintain, too, is the peculiar note of intimacy which was one of Hardy's most powerful effects. Many of his strange, gnarled words, introduced into lyrics when some particular force or colour seemed necessary, are also difficult for the musician, who cannot rely upon the degree of closeness between singer and audience that is possible between poet and reader, even if he can find for the idea a musical expression which seems satisfactory to himself.

John Ireland has chosen his poems very wisely: they are all short love poems, seizing and perpetuating, as Hardy so wonderfully could, the fleeting and scarcely conscious though deeply-felt emotion of a particular moment; and the composer groups them so as to attain unity for the cycle as a whole by the rise and fall of emotion: the climax he reaches with the last song is a finely judged effect.

But the poems chosen, although typical of Hardy, do not show his style at its most markedly individual, where it is most difficult to treat. And it is noticeable, even so, that where the poetical manner is particularly individual and striking, Ireland's music finds no corresponding intensity. 'But were they bysm, or bluff, or snarling sea' in the first song is a case in point. The composer wisely leaves the line to speak for itself, emphasising its high lights by his manipulation of the vocal line. Where, on the other hand, as in the third poem, the poet's individuality shows itself primarily in the emotion rather than in the manner, John Ireland gets very closely into touch with Hardy. Ireland's complex and sophisticated style seems naturally to suit Hardy's far from simple reactions, and his beauty (felt very clearly indeed in some of these songs) is not far removed from the curious but penetrating kind of beauty that Hardy made out of words. Technically the songs are masterly: the effects are attained without the feeling of effort that has sometimes been noticeable in Ireland's work, and although the songs call for good musicians to perform them, their technical requirements, according to modern standards, are very reasonable (Oxford University Press).

Two songs by Victor Hely-Hutchinson, 'Trees' and 'The bees' song,' show a real distinction of touch in a style that is eminently straightforward and unpretentious. There is distinction of melody, of treatment, and of outlook, and the songs appeal as readily, though in a different way, to the musician and the non-musician. 'The bees' song' makes charming use of an accompanimental figure which might easily have become conventional, yet never does so; and the whole thing 'goes off' with a neat and tidy effectiveness that is positively disarming. Similar qualities—the musicianship, the sensitiveness, the sense of humour—go to the making of 'Three Songs,' of which 'The little old Cupid' is specially attractive. All the poems are by Walter de la Mare, and the songs are published by Elkin.

Curwens send two traditional songs arranged by Kenneth Sterling Mackinlay. 'I had a little nut-tree' and 'The frog and the crow' are both of them extremely good songs, and the present arrangements have point and humour. The atmosphere is a little affected, however, and so is the wording (in the Percy Grainger pseudo-Saxon manner) that heads the settings.

Peter Warlock's 'Walking the woods' is in the composer's lighter style, but one does not look in vain for the distinction of touch and outlook that generally mark the composer's work. A simple tune, a piquant rhythmic scheme, above all perhaps a kind of surprised and ecstatic pleasure in the handling of an attractive little poem—these are the qualities that give the song its effect. 'The Garden,' by Thomas Symons, has similar care for its words; though here, as the poem is different in atmosphere, the pleasure is less sprightly. The lines are set with skilful accentuation and a good deal of atmosphere. The question is whether, with its freedom of rhythm and design, the song will have enough unity to sound satisfying. Richard Hageman, too, is obviously sincere, but not sufficiently austere. A 'self-denying ordinance' about diminished sevenths would make the atmosphere of his work more convincing, particularly in the case of a poem of this character. 'Christ went up into the hills' is the title of the song (Winthrop Rogers).

'The Garden,' by Josef Holbrooke, has a certain power and sweep, and from the singer's point of view is extremely effective. The opening triplet phrase, however, is very much overdone before the end, and the use of it seems to become mechanical. Over-facility, again, spoils Eric Fogg's 'Spindrift' which is a well planned and well written song, but lacks the vividness of a personal realisation. There is reticence and consequently more power in Edgar L. Bainton's virile setting of 'The Little Waves of Breffny,' which does not sentimentalize the words as some settings have done. This is a very strong piece of work. Another good song is Cyril Scott's 'Sea-song of Gafran,' which has real sweep of sound and phrase: the atmosphere is that of a Hebridean song, and the composer has well caught the spirit of the fine poem—Mrs. Hemans in very manly mood (Elkin).

Three songs by Poldowski are sent by Chesters. 'Narcisse' is for voice and string quartet, 'To Love' and 'A Clymène' are for voice and pianoforte. Poldowski often achieves beauty of texture and atmosphere, but with these French songs one cannot get rid of the feeling that the thing would have been much more cleanly done, in the same style, by Debussy. The setting of English words seems to have a steadying effect: 'To Love' is a much less atmospheric poem, and Poldowski's music is stronger and more individual when its colours are more restrained. And this reticence makes the undoubted beauty of the song all the more telling. T. A.

## CHURCH MUSIC

A short unison setting of the Te Deum by C. Hylton Stewart (S.P.C.K.), intended for congregational singing, may be recommended. It is tuneful and straightforward, and should be easily picked up by the people. On p. 4, bottom line, the semibreve A in the melody should, of course, be G. Another unison setting of the same canticle is that by Martin Shaw, in the key of C (Curwen).

It is in chant form, and is admirably adapted to secure an intelligent interpretation of the short verses. H. Davan Wetton's setting of the Communion Service is also intended to meet the needs of those places where simple music is essential. It is devotionally written, and although it may be sung in unison throughout, either by sopranos or by men's voices, opportunity is given in places to sing in harmony if preferred. Both forms of the Kyrie, and also the Benedictus and Agnus Dei, are included (Curwen).

Martin Shaw's anthem, 'This joyous Day,' is a worthy setting of words by Edmund Spenser (S.P.C.K.). It is an impressive little work, quite easy to sing, which should prove useful for general purposes and also for use at weddings. Charles Wood's 'Jesu, the very thought is sweet' is an arrangement for S.A.T.B. of a melody from 'Pie Cantiones' (Faith Press). It calls for expressive singing—preferably unaccompanied—but is otherwise not difficult. Gustav Holst has written for the Bath and Wells Diocesan Choral Festival, 1928, a striking setting for S.A.T.B. and organ of Robert Bridges's poem, 'Man born to toil' (Curwen). The work opens in rugged, bare fashion, with all the voices singing in unison for nearly twenty bars, accompanied only by a sustained tonic pedal. Some strenuous singing, mainly in four-part harmony, is called for on the second page, toning down for the final section (*moderato maestoso*). This last section, commencing 'Gird on thy sword,' is a varied treatment of the tune 'Chilswell.' It is sung first by trebles, next by tenors and basses with added parts by trebles and altos, then in four-part harmony unaccompanied, and finally in unison (*ff*) with a chiming accompanying figure alternately in bass and treble, and bells *ad lib.* It should be noted that this last section, 'Gird on thy sword,' is also issued separately. The anthem is not difficult.

New numbers of the Oxford Choral Songs from the Old Masters, edited by C. Hylton Stewart, include William Croft's 'Whither shall I go then from Thy Spirit' (arranged from the anthem 'O Lord, Thou hast searched me out'), 'The sun shall be no more thy light by day' (from Maurice Green's anthem 'Arise, shine, O Zion'), and T. A. Walmisley's 'Hearken unto me, ye that know righteousness.' A capital addition to the Oxford Series of Modern Anthems is an anthem for a saint's day—'Love, unto Thine own Who camest,' by Harold Rhodes, words from 'The Yattendon Hymnal.' It is an expressive little work which any ordinary church choir could easily make effective (Oxford University Press).

Two new works by T. Frederick H. Candlyn—a setting of the Communion Service in D flat and a sacred cantata, 'The Four Horsemen'—are well worthy the attention of choirmasters (H. W. Gray Co.; Novello). The composer writes effectively for both voices and organ, and his treatment, harmonically, is frequently fresh and distinctive. The cantata, which is in three parts—Before the Throne, The Horsemen, and The New Jerusalem—provides a fair amount of solo work, particularly for baritone. Neither work would present any serious difficulty to an average well-trained choir.

From the S.P.C.K. comes 'A Liturgical Service for Good Friday,' edited by A. S. Duncan-Jones and J. H. Arnold. The book, we are told, 'is an attempt to show how the Prayer Book services with additions and adornments may be so presented as to form the

central feature of the worship of Good Friday. It is suggested that they might be used during the hours of 12 to 3. . . . We suggest that in many places where people are accustomed to ceremonial . . . more good will be done by reviving, in a form suited to modern thought, a symbolic action that gives room for self-expression, to learned and simple alike, than by filling up the period with addresses which tend to become monotonous, in spite of the endlessness of the theme.' A possible time-table is given: 12, Preliminary address; 12.5, Litany; 12.20-12.30, Silence; 12.30, Ante-Communion, The Passion, Sermon; 1.30, The Reproaches and the Veneration of the Cross; 2.20-2.40, Silent Devotion; 2.40, Evensong. The book provides Merbecke's Kyries and Creed, and also a simple three-part arrangement for the Kyrie by Byrd. Music by Byrd is also given for optional use by the chorus in the Passion, which is set out in full. The music for the Reproaches is Palestrina's, edited by G. A. Barnabei (1659-1732). Geoffrey Shaw's faux-bourdon to 'Pange Lingua' is included.

The Passion responses for Palm Sunday and Good Friday, issued separately on a card, have also been received (Chester). The plain-chant is from the Vatican edition, and the text is in Latin. With the Good Friday arrangement appears also the Antiphons 'Asperges me' and 'Vidi aquam.' G. G.

#### VIOLIN

Dr. Vaughan Williams's 'Concerto Accademico' (Oxford University Press) represents a successful attempt to combine something that is quite new and something that is quite old. In the first movement the rhythmic impulse at first is as solid and weighty as in the A minor Concerto of Bach. The rhythmic design of the opening of the next movement again might have been derived from the same source. But there is not the slightest suggestion of borrowing or plagiarism anywhere. The atmosphere may be that of the St. Thomas Kirche but the music is decidedly Vaughan Williams. A glance at the texture of the solo part is enough to prove it. Unlike the moderns Vaughan Williams makes little use here of the higher ranges of the instrument, but he has added a good fifth to the Bach range. The use of the melodic intervals of fourth and fifth in the cadenza or quasi-cadenza of the first movement find no parallel in Bach, just as the harmonic fifths of Vaughan Williams would have been anathema to John Sebastian. Yet the spirit the concerto breathes is that of 18th-century scholasticism. The orchestra used in the accompaniment consists merely of strings, and the scoring is straightforward. But students will do well to follow carefully the composer's devices for obtaining an adequate balance by curtailing the number of players.

A 'Kammermusikdichtung,' by Friedrich Karl Grimm (Kistner & Siegel, Leipzig), deserves comment chiefly on account of the composer's desperate effort to express emotions evoked by a reading of Dante's 'Divine Comedy.' He is so full of this question that even a mere 'Kammermusikdichtung' for violin does not satisfy him, though such a title ought to satisfy most of us. He must add to it an introduction and an epilogue in which the human voice enters with words that are not Dante's. It is all so very earnest and sincere that it would be cruelty to call it inadequate. And yet a sceptic unmoved by this honest offering might



say after hearing it played: 'I still think the "Divine Comedy" a very fine poem.'

Sooner or later the popularity of Bach's Chorales was bound to stir violinists to action, and now the first, 'Herzlich thut mich verlangen' (from the end of the last part of the 'Christmas Oratorio'), has been 'freely' transcribed by Albert Spalding (Schirmer, New York). Of course, the violin is at a disadvantage in such a composition. But half a loaf is better than none, and if organists and pianists can beat the violinist at this game there is some consolation in the thought that their victory is not to be won without as stout an opposition as a frail and essentially melodic instrument will allow the fiddler to put up.

B. V.

## ORCHESTRA

The very enterprising Society for the Publication of American Music has just issued two new scores—a symphonic poem entitled 'Lux Aeterna,' for full orchestra and viola obbligato, by Howard Hanson, and 'From the Northland,' a Suite bearing the sub-title 'Impressions of Lake Superior Country,' by Leo Sowerby. The composer of the first happens to have a weakness for the intervals of fourth and fifth. Now it is true that he shares this partiality with a good many other moderns. But surely a surfeit of fourths and fifths in Mr. Hanson is not more delectable than a surfeit of thirds in Donizetti? He divides and subdivides the strings in the approved Scriabin manner, but I have grave doubts as to whether the result will justify his expectations. At any rate I feel pretty confident that a solo viola playing *mp* (p. 7) will never be heard against the divided strings reinforced by wood and horns. Mr. Sowerby's score seems even more Scriabinesque. There are twenty-two alterations of time-signature in twenty-four bars. On the whole, however, it inspires greater confidence, for there is often evidence of a desire to economise his forces and to use them with discretion. Obviously this is the only way in which progress can be made. The days when the public delighted in the intoxication of tremendous sonority are counted.

B. V.

## 'CELLO

Collections of short pieces have their uses. They are specially handy for soloists who are enabled to hand to their accompanist one volume instead of half a dozen. Book 1 in the 'Violoncellist's Répertoire' (Paxton) does not contain anything that is likely to appeal to soloists. It consists of five little pieces not one of which has any special claim to our interest. The 'Sonata for Violoncello Solo,' by Patrick Hughes (Curwen), stands at the opposite pole. This is modern stuff written by a young musician of lively imagination, but unversed as yet in the ways of experience. His work will be more interesting to the musician and much more likely to be appreciated by the general public when he has learnt the value of restraint and measure. Be it said to his credit, his Sonata is much shorter than the majority of unaccompanied suites and sonatas.

B. V.

## GUITAR

The publication of the first 'Great Sonata' of Paganini for guitar and violin accompaniment (J. H. Zimmermann, Leipzig) comes to remind us that we do not yet know all there is to be known of

this extraordinary man. His violin music has been preserved to some extent (only the Capricci are said to be authentic), but we know that he was as eminent a performer on the guitar as on the violin. The first Sonata for guitar may herald a good many others, and it is just possible that the Liszts and Brahms's of the future will find in them materials for new transcriptions and variations. The German editor, Herr Erwin Schwarz-Reiflingen, appears to have done his share with thoroughness and care. He also contributes an interesting introduction, in which he laments the fact that Paganini's biographers were violinists and consequently apt to belittle or neglect his importance as a composer for and performer on the guitar. We are rather inclined to think that Herr Schwarz-Reiflingen—clearly an ardent guitarero—does Paganini's biographers an injustice. His contributions to the violin are more important because the violin is the more important instrument. There are dozens of first-class violinists, while on the other hand Senor Segovia alone holds the field—and even he was unknown outside Spain a short while ago.

B. V.

## CLARINET

It is good to see composers take some notice of the clarinet. Poldowsky has just published a 'Pastorale' for clarinet (Chester)—a short and effective piece revealing a delicate fancy and imagination. The composer has written for a clarinet in C. Before the advent of modernity we were taught that a composition in which almost every F, C, and G are sharpened would fit better the clarinet in A. Mr. Edward Burlingame Hill contributes a full-dress Sonata (Society for the Publication of American Music) for clarinet and pianoforte. It is a gentle—almost mild—piece of music, well-written in a scholastic way, which, however, does not exploit all the possibilities of the instrument. A violin part is also provided as a substitute for the clarinet.

B. V.

## CHAMBER MUSIC

Miss Rebecca Clarke's Trio for pianoforte, violin, and 'cello (Winthrop Rogers) stands well above the average 'novelty'—for although we seem to see evidence of a talent which has not reached maturity, the existence of a rich and vigorous imagination is undeniable. With such gifts Miss Clarke should go far, and we feel certain she will go far if she devotes herself to the study and development of qualities she seems at present to neglect. One cannot but pay tribute to her boldness, her determination to do new things, her keen sense of colour. All this makes for brilliancy rather than for warmth, and one cannot read this Trio without feeling convinced that it is in her to be both interesting and convincing, to write music which is both brilliant and warm.

Mr. Norman Fraser must have written some time ago a 'Cueca' which he now publishes (Chester), rewritten specially for Adila Fachiri and Jelly d'Aranyi—for two violins and pianoforte. It is not a work of distinction, but melodious and not very difficult. Even the 7-8 time-signature is the most innocent 7-8 we know, and it does not last long. The composer perhaps realised the futility of the extra quaver and dropped it for a while. Certainly the addition or the omission of the quaver does not alter in any way the character of the tune, which tends rather to the commonplace.

B. V.

## MIXED-VOICE

Peter Warlock's lute-song series proceeds, with two pieces by Jones ('What if I seek' and 'Cherry Ripe'), one by Dowland ('Oh, what hath overwrought'), and one by Danyel ('What delight can they enjoy'). The first three are for S.A.T.B., the last for S.S.A.T. All are to be sung unaccompanied. In small limits there is pretty resource here—winsome music, very easy to sing, with just enough counterpoint to make things flow, and a balance and sense of capacity in it all. Dr. Markham Lee writes a well-built, straightforward, tuneful piece in 'Tender sleep enfold thee' (S.A.T.B.), that growing-up choirs will not find too taxing (Curwen).

From the same publishers comes 'Kamaldar'; a Romance of Old Egypt, in three Acts. Book and lyrics by Stanley C. West; music by Chastey Hector. The soloists needed are a soprano, two mezzo-sopranos, a tenor, two baritones, and two basses. There are three Acts and twenty-eight musical numbers. The music is of that bright, naive type that amateur operatic societies readily learn and take to—the kind that sounds as if it were made up as they go along: that most of the singers, if they are old hands, could almost make up for themselves.

Percy Judd's setting of a Grecian picture, 'Forest Music' (translated by A. C. Benson), is for soprano solo and chorus of S.S.A.T.B. (or S.S.A.A.T.B. chorus only). Part of the time the choir provides a closed-lips background of tone, very soft and lambent. The music is not perfectly knit, though it shows a feeling for the mood (Oxford University Press). These publishers print F. H. Shera's musicianly arrangement of extracts from Act 1 of 'Lohengrin,' in which the solo parts (for soprano, tenor, baritone, and two basses) can, if necessary, be sung by sections of the choir. The writing for chorus has been simplified. In the orchestra one oboe and one bassoon are specified, with two each of the brass, the usual percussion, and strings. The string parts are cued so that any or all of the wind instruments may be dispensed with. The selection, which makes a satisfactory story, lasts about half-an-hour. It seems very reasonable that small societies should try their wings in such flights, which will almost certainly make them want to go on and fit themselves to tackle some day the more complex choralism of the original.

Ernest Bullock's 'There's none to soothe my soul to rest' (S.A.T.B.) moves with grace in all its parts. An easy, effective, pleasantly-musicianly setting, this (Cramer).

Eric Fogg, the young Manchester man who has written a very large amount of music—some in this fashion and some in that—has, it is happily apparent, a feeling for a fashion of his own. That is not yet stable, and his choral writing contains some ineffective angularities; but there is sufficient interest in 'The Hillside,' a Ballade for s. and b. soloists, with chorus and orchestra, to make it worth the while of conductors to look at it. (The work was in the Manchester broadcast programme on March 18.) The words are from Tagore's 'The Gardener.' It is a pity, surely, to set this passage, 'It was a summer night; the breeze blew from the south,' with the rest after 'breeze,' and to repeat 'from the south.' There is a little eight-part work. The pianoforte score is published by Elkin.

Bach's fiftieth Church cantata, 'Now hath the grace,' is the latest of Dr. Whittaker's editions. It should be taken up by all choral societies able to tackle its magnificent double-choir writing. There is only the one chorus—a grand, athletic fling of defiance at the conquered Accuser. The orchestral writing is for three trumpets (two of them of the high, Bach type), three oboes, strings, drums, and continuo. The organ continuo is to be hired, as are the orchestral parts (Oxford University Press). The same firm issues the choruses only of Holst's choral ballet, 'The Golden Goose,' which was noticed in January.

The tunes of 'Daffodillies and other Simple Dances for the Little Ones' are extremely like most other such tunes; one of them (No. 6.) begins just like a once popular music-hall song whose words I cannot recall—something about the Zuyder Zee, I faintly remember. There is no harm in this, for the tunes, words, and movements of the ten dance-songs seem to fit happily together. The pictures of the children in action are attractive. The Misses Sidnell and Gibbon are schoolmistresses, and know what infants like (Macdougall).

An easy arrangement of 'Drink to me only' is made for M-S., T., or B., with two bass parts, one of which can be omitted if necessary. This will serve the need of senior school classes or small choirs (Novello).

W. R. A.

## MALE-VOICE

J. W. G. Hathaway's setting of Meredith's 'Dirge in Woods' will be enjoyed. It has the points that male choirs like, and it does not attempt to say too much (T.T.B.B.) (Oxford University Press).

W. R. A.

## PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

Some more of Peter Warlock's transcriptions of anonymous early 17th-century pieces (for S.S.A.) provide easy work leading on to the singing of those full-dress madrigals, many of which can now be had arranged for women's voices. These three are 'All creatures now with hearts rejoice' (fast and bright), 'Winter comes' (for good, sustained style), and 'A sea nymph sat upon the shore,' very expressive, mellow writing. The first wants the low contralto G, the second only goes down to A, and the last needs a sound F. Van Dieren's two-part 'Wherefore shall I hang up my bow' is unaccompanied—a lively twelve-eight. Why keep the time-signature unchanged, and have the 'up-' and the 'on-' of 'upon,' and the 'to-' of 'unto,' on the first of the bar? It is not necessary, of course, to stress them strongly, but the best vocal writers avoid such placings. There is a hint of clumsiness in this song, that dims its brightness. Harry Brook's 'Sleep, sleep, beauty bright' (Blake's words) moves in graceful, peaceful fashion. Its extreme compass (for the two voices) is D to F. Havergal Brian's 'Fair pledges of a fruitful tree' (Herrick) moves largely in thirds. It is marked 'To be sung *sotto voce*'—a nice bit of quiet music. The pianist should be a person of taste. Norman Demuth's 'May Morning' (Milton's 'Now the bright morning star, day's harbinger') begins and ends in unison. There are only eight bars for the second treble. The spirit is brisk and warm. Healey Willan has set Dr. Bridges's 'Angel

spirits of sleep' for S.S.A. sensitively. Very soft humming is employed. Long phrasing is called for. A good test for control and command of resources in shading and colour. Patrick Hadley's 'Faery Song' (S.M.-S.A.) is for voices and orchestra (score and parts on hire; this copy gives a pianoforte accompaniment). The middle part is divided for a dozen bars. This is pretty difficult, and seems, to the eye, as if it could be brought off with a good deal of effect, provided the orchestra were truly balanced with the singers (Oxford University Press).

Ivor R. Davies's 'Summer Rain' (S.A.) is a pleasantly contrived piece in which light, floating tone, rising to a good *crescendo* here and there, is wanted (Elkin).

Here is Peter Warlock again, with three songs by Robert Jones, dated 1608 (S.S.). They are 'Disdain that so doth fill me,' 'Since just disdain began to rise,' and 'Now let her change and spare not.' All move at a sprightly pace. The stresses, in the second, must be watched, so that, for instance, 'began,' with 'be,' on the first of the bar, gets its right value. These are good for older singers. Felix White turns to Dr. Bridges for 'Gay Robin is seen no more' (S.A.). This has effective chromatics, and a neat poise. Cuthbert Osmond sets words by the same poet, 'The idle life I lead' (S.S.A.). The part-writing is well turned, and not difficult. A new number in Dr. Whittaker's arrangements of northern songs is the debonair 'Bonny Pit Laddie,' a jolly rattle for dexterous speed-merchants (S.M.-S.A.) (Curwen).

John Pointer has arranged for S.A. (lowest note A) German's setting of 'Who is Sylvia?' This spirited piece suits older singers well. W. McNaught's 'In Derry Vale' is now to be had for S.M.-S.A., as well as in the unison setting already issued. The accompanying parts begin singing on 'Ah' and later join in the verse (W. G. Rothery's words). The setting brings out extremely well the richness of the harmony—a healthy richness, of course. A capable choir will greatly enjoy balancing melody and accompaniment, and getting the full measure of beauty out of this glorious air. George Rathbone's 'Song of the Waters' is a fluent waltz, needing light, easy tone, and long phrasing. It is for S.S. Eric Thiman's 'To Daffodils' (Herrick) is for S.S. in canon—an easy, fluent piece (Novello).

Cyril Jenkins's 'The Lamb,' a setting of Blake's poem for S.S., moves largely in thirds and sixths. It could be made prettily effective by singers with a sense of delicacy and a velvety tone (Paxton).

'Come, let us all a-maying go' is an arrangement from 'Semele.' Its runs, at a quick pace, give the singers something to bite on. It is for S.A. (lowest note A) (Paterson).

Vincent Thomas writes straightforward, flowing parts for S.S.A.A. in 'Falero, lero, loo!' (Wither's 'I loved a lass'). The tune is ordinary enough. The trimmings will please. W. R. A.

#### UNISON

Apt for the Schubert Centenary year comes a group of fourteen of the master's songs, very well selected. The translations are taken from the Fox-Strangways and Steuart Wilson edition, and the editor is Dr. Whittaker. The whole set should be looked through, for there is something here to suit

every class—not to mention the soloist, who for a few pence can get some splendid additions to his repertory. The slow, sustained songs are 'Hope,' 'Love's Presence,' 'At Sunset,' 'The Gods of Greece,' 'Traveller's Hymn,' 'The Moon,' 'Gillyflowers,' and 'The Quiet Night.' A little brisker in movement are 'Schubert to his Piano,' 'The Lute-Player,' 'Forget-me-nots,' and 'Aubade'; and 'Certainty' and 'A Son of the Muses' are lively. A few (e.g., the three immediately preceding the last, from the cycle 'The Fair Maid of the Mill') have what the cinema people call a 'heart interest,' so they suit older singers best. Under Dr. Whittaker's editorship the list, all may be sure, includes nothing that cannot be attempted by singers of average capacity. There is no reason why any teacher should be scared of Schubert, and every reason why he or she should use these healthy, happy songs. Other unison songs are Felix White's inspiring 'The Praises of the Flow'ry Spring,' that leaps lithely; Gordon Slater's 'And shall Trelawny die?'—Hawker's rough rhyme doughtily set; Percy Judd's 'Canadian Boat Song' (Moore's poem), a pleasing barcarolle, and 'The Terrible Robber Men,' a tripping six-eight tune with some longish sustained notes; Robin Milford's 'In Youth is Pleasure,' an unsophisticated ditty with a key change or two to give variety; Roy Thompson's 'The shepherd boy sings in the valley of humiliation' (Bunyan), a rather ordinary tune with a graceful sweep; and Barbara Thornley's 'Dustman's Song' to Drinkwater's words—an easily-swaying tune with an accompaniment that should have a sensitive player (Oxford University Press).

'Dulce Domum' is arranged 'for senior forms in schools or small male-voice choirs.' It may be sung in unison throughout, or the verse by a mezzo-soprano, tenor, or baritone soloist, and the chorus either in unison or three parts (two bass parts being added). One of the cheap little packets of songs contains Cecil Sharman's 'Very lovely,' a cheery thing, Rowley's brief, brisk 'Buttons for Sale,' and Dr. Sweeting's round, 'The Four Sweet Months.' These are in one cover (Novello).

Two of Ernest Austin's agreeable but not strikingly fresh pieces are 'Dainty lady' and 'Little White Horses.' Both are in six-eight, *allegretto* (Larway).

Owen Mase's setting of 'England' is not to be confused with Parry's, which has different words. These are by de la Mare, and are intimate and introspective, ending 'Thine be the grave whereto I come, and thine my darkness be.' The music begins monotonously, and has a much-needed contrast in the middle (Curwen).

H. E. Watts's 'The Open Road' is devised 'for massed voices.' Its pietistic ending is rather unexpected. Those who approve the sentiment may like to try this (Elkin).

Lively youngsters could make J. Speaight's 'John Cook and his Mare' a neatly-pointed bit of singing, and so a piquant song. It is easy (Rogers; Hawkes).

Hawkes brings out one of the best sixpennyworths of recent times—'Twice Forty-four Sociable Songs,' collected and arranged by Geoffrey Shaw. Some are in unison, some in two, three, or four parts. Simple pianoforte parts are added, but a good many of the songs should be sung unaccompanied. There are hymns, carols, rounds, and all manner of good fare. The sixpences ought to bang in their tens of thousands.

Two more of Eleanor Farjeon's 'Singing Games' are 'Old Goodman Time' and 'The Wonder Star.' The first, a particularly happy little bit of imagination, needs nine youngsters, with a chorus of Twelve Hours. The other is for three Kings, a little Angel, Gnomes, Shepherds, and Children. Simple settings can be used to make these games into concert items, if desired. Another Schubert song in Dr. Whittaker's edition of 'The Old Masters' is 'To the nightingale,' a lovely little quiet piece (Oxford University Press). 'Seven Classical Canons' contain varied matter, from Beethoven, Mozart, and the two Haydns, Joseph and Michael. (By the way, Maria Anna, referred to in the note to the last canon, was Joseph's wife, not Michael's.) These would suit growing-up choirs. The music is mostly easy, though Beethoven's 'Maelzel' canon (the tune is used in the eighth Symphony) and his 'I prithee,' are excellent practice in rapid tongue-lips-teeth work, and in scales, respectively (Rogers).

'When the moon is up' is a dainty item asking plenty of tonal variety. Alec Rowley and Patience Ropes are composer and author (Paxton).

Bright, smoothly-phrased singing is wanted in Eric Thiman's 'What way does the wind come?' There is some good interval practice in it, and room for free tonal expansion (Novello).

Martin Shaw's 'Up tails, all!' is described as 'The duck's ditty.' It is vivacious in spirit, and has a good deal of dotted quaver-semiquaver rhythm. The words are from one of the Kenneth Grahame classics, 'The wind in the willows' (Cramer). W. R. A.

#### MORE SONGS FOR THE SCHUBERT CENTENARY

Besides the songs by Schubert noted above, an edition of a number of his works is to hand from Stainer & Bell, who have had the happy idea of getting Dr. Bairstow to arrange and edit nearly a score of Schubert's songs, for various choral combinations. There is something for everybody here—four unison songs, two in two parts, two in three parts, and one in four parts (women's voices), besides half-a-dozen for mixed voices and four for men. There need be no dismay in collaborating with Schubert thus—if the collaborator is a real musician. Here that is assured. The gentle art of arranging may be studied in these songs with advantage. Sometimes Dr. Bairstow makes the additional parts out of the accompanimental matter, and at others he uses canonic imitation very neatly. Of the unison songs, 'In the Pine Wood,' 'Lullaby,' 'The Miller's Song,' and 'Trust in the Springtime,' the first needs graceful treatment of light, short notes in the curving phrases; the third (the 'Wandering' song) has arpeggios to negotiate with a smooth, buoyant tone; and the other two are more sustained. None offers difficulty, and all offer something worth working at. The two-part songs for equal voices are 'Spring's Return' and 'What the birds think' (Op. 172, Nos. 5 and 6). The first is happy in a gently effervescent way. In the other the children are the birds, giving us a bit of their wise little minds, *scherzando*.

For S.S.A. there is 'Laughter and Tears,' moving chordally in shapely, gracious liveliness, and 'The Mother's Song,' a richly tender lullaby—a particularly admirable arrangement, this. 'Waterlily' is for S.S.A.A. This needs very soft singing (some of it on vowels, in the accompaniment of the tune), good expansion, and refined and subtle finish in the phrasing.

The mixed-voice portion consists of 'A Song for Marching,' 'Evening Glow,' 'First Love,' 'The Fishermayden,' 'The Wayside Inn,' and 'To Music.' The first is a glorious, rousing piece, the second a full-toned setting of 'Lord, Thy glory fills the sky,' with divided S. and A.—a splendid test-piece this would be; the third (for S.S.A.T.B.) is slow, sustained, sad, and tender; the fourth (for S.A.T.T.B. or S.A.T.B. with tenor solo: the second tenor part can be sung by first bass) is arch and sprightly; the fifth is a touching setting of the meditation of a wanderer for whom there is no room, even in the grave; the sixth might well be sung at musical services in church, or at organ recitals, for it is a lovely, impressive work. Get your basses to think their part as if they were 'cellos, and they will love the task of upholding this nobly simple harmony. A fine song that rings true in every note—a touchstone for other 'sacred' pieces.

For T.T.B.B. there are: the lover's lament, 'My love hath left me lonely,' the splendidly dramatic and romantic 'On lonely heights,' the gently philosophic 'Wiseman's Song,' and the elevated imagery of 'Victory,' another song meet for high occasions, in church or out of it.

The whole budget is heartily welcome.

W. R. A.

Messrs. Chester have just issued John Shepherd's 'French Mass,' edited by H. B. Collins. Only Latin text is given—a matter for regret with many Anglican choirmasters who would like to add this sterling work to their service list. The writing is mainly polyphonic—not as a rule of a very complex or difficult character—with bold, straightforward homophonic passages interspersed. Mr. Collins supplies some gaps by adaptations from other works of Shepherd's, improves the underlaying of the words, and adds an interesting Preface.

The only fault to be found with Vernon Warner's album of 'Six Old-World Classics' (Bosworth) is the unenterprising choice. Such things as Rameau's 'Tambourin,' d'Aquin's 'Coucou,' Paradies's Toccata in A, &c., have been collected and edited so often that the student can hardly escape them. Mr. Warner's other selections from Mozart, C. Ph. E. Bach, and Scarlatti are almost equally familiar.

Something of the same criticism may be levelled at Book 5 of 'The Hundred Best Short Classics' (Paterson). There are twelve pieces, and exception can be taken to none of them. Yet who has not already several copies of such things as Tchaikovsky's 'Chanson Triste,' and 'Song without Words,' Rubinstein's Melody in F, Couperin's 'Sœur Monique,' the Paradies Toccata, the two pieces from Schumann's 'Scenes from Childhood,' &c.? On the other hand, few players have them all in one convenient book, and there is the further advantage here of the editorship of Harold Samuel, who has completed the task left unfinished by the late Cuthbert Whitmore.

Curwen's issue 'Hiawatha Dramatized,' the familiar poem 'arranged in tableau, recitation, and dance,' the music being for three-part chorus (some unison), with solos for medium voices. The pianoforte may be used for accompaniment, but the composer states that an 'orchestra is of the greatest importance.' Strings only 'would add much to the performance.' The work, in six Acts, runs for about two and a half hours. Cuts can be made if desired. It is remarked



in the preface that the music 'contains a simple idiom and repetition of phrase that make it easy to memorise.' This is very true. Those who do not seek any striking originality in such a work will not chafe at the music's being rather square-cut, and its ideas trite. Girls' clubs might look at this. There is a vocal edition (Sol-fa and Staff); and a book of the words is published separately.

The Oxford University Press has added to its Oxford Orchestral Series a Passacaglia by Frescobaldi, scored for strings by Dr. Esposito; and, edited by the same hand, the Larghetto from Handel's B minor Concerto Grosso. Dr. Esposito has also scored for strings and *ad lib.* flute and bassoon, a very attractive 'Canzona Francese,' by Ercole Pasquini. A 'Suite of Dance Tunes for String Band,' sub-titled 'The Jocund Dance,' by John B. McEwen, is just the thing for amateur and good school string orchestras. (The double-bass part is *ad lib.*) The fine series of instrumental movements from Bach's Cantatas, edited by Dr. Whittaker, is continued with the Sinfonia from 'Wir danken dir, Gott,' a brilliant movement now popular through Sir Henry Wood's transcription for full orchestra. Dr. Whittaker places the Sinfonia within the reach of small organizations by various 'cueings in,' and he adds optional notes in the trumpet parts for use when the Bach trumpets are not available; oboes play with violins, and so are *ad lib.*; and a third violin part is issued for use when violas are weak or absent. The important organ part may be played on the pianoforte, for which the editor has added optional filling-up. The score is complete with the keyboard instrument and strings only, oboes and trumpets being added according to convenience.

## Music in the Foreign Press

THE OPERAS OF JOSEPH SCHUSTER (1748-1812)

In the February *Zeitschrift für Musikwissenschaft* Richard Engländer emphasises the importance of Joseph Schuster's operas in the history of opera at Dresden between the time of Hasse and the time of Weber. Schuster has written *Opere serie*, *Opere buffe*, and *Singspiele*. In the last-named category, his 'Der Alchymist (oder Der Liebetöufel)' is particularly interesting. There can be no doubt that Schuster exercised a measure of influence on Mozart.

A FRENCH MUSICIAN ON SCHÖNBERG

In the February *Musique*, the composer and critic Arthur Hoérée writes:

Schönberg's visit to Paris has enabled us to reconsider some of our prejudices against his art—an art which is in opposition to the Latin spirit, not so much in its essentials as by virtue of certain of its aspects. So far as it is hermetic and abstractly speculative, it cannot mean much to us. But we can enjoy its conciseness of form, the terseness of its idiom, the fluidity of its tones, and its restraint and economy. All these qualities render it worthy of attention. Let us admire his efforts and strive to understand his achievements; this will be beneficial to us, for he is a great pioneer.

THE YOUNGER HUNGARIANS

In the February *Auftakt*, an article by Ladislaus Pollatsek contains, besides useful notes on Georg Kósa (who apparently has completed an opera

entitled 'The King's Cloak'), Ladislaus Lajtha, and Alexander Jemnitz, information on little-known composers such as Geza Frid, Georg Mathias Seiber, Stephan Szelenyi, Paul Kadosa, and Hugo Kellen. It also refers to the activities in musical composition of two instrumentalists whom we know well and appreciate—Zoltan Szekely and Paul Hermann.

THE CHARACTER OF KEYS

In the January *Auftakt*, Dr. Max Unger contributes to this favourite subject of disquisitions and discussions. He rightly points out that so long as pitch varies according to countries, there can be no ground for believing that any key has a character of its own.

When the 'Meistersinger' Overture is performed in Austria, America, or Britain, a German or a Frenchman accustomed to the pitch of four hundred and thirty-five vibrations per second for A, hears this piece not in C major but in C sharp major. But after a time he grows accustomed to the new pitch and transposes his impressions accordingly.

Dr. Unger does not make the usual remark that much of the alleged character of keys is due to conditions determined by the build of wind instruments, by the relative number of open strings that bow instruments use in each key, and so forth.

M.-D. CALVOCORESSI.

## Gramophone Notes

By 'DISCUS'

H.M.V.

Holst's 'Uranus,' No. 6 of 'The Planets,' has been well recorded, as played by the Symphony Orchestra under Albert Coates. There is a bit too much of the hollow resonance that results from recording in empty concert-halls, and an unnatural flavour comes into the orchestral tone, especially in such passages as wake a few extra echoes (D1384).

The Cortot-Casals-Thibaud trio has long been so fine a combination that it is good to see the first two players forming yet another partnership. They open with a little-known work by Beethoven—Variations on an air from 'The Magic Flute.' This is an early work, and slight in character. It makes an attractive pair of records, the performance being all that we should expect from such a source (DA915-16). Now that Cortot and Casals have started on Beethoven, may we ask for two or three of the best Sonatas for 'cello and pianoforte? There are some fine movements here, and the chances of hearing them are rare, owing to the habit of 'cello recitalists of drawing largely on the everlasting Popper, a few early Italians, and transcribed sweetmeats. The gramophone public is no longer afraid of the word 'sonata,' and I believe that the best of these Beethoven examples, played by Cortot and Casals, would be welcomed.

Paderewski is to be praised for his courage in choosing a large work by a contemporary—Ernest Schelling's 'Nocturne a Raguae.' Those who would prefer him in some familiar music may be reconciled to the novelty by the excellence of the record, the tone being above the average. The Nocturne is an attractive work, as full of effect as such things are when written by performers of Schelling's standing. But it is a good deal more than mere 'pianist's music' (DB1029).

The organ at the Temple Church was so effective in the 'Hear my prayer' record that I expected a good deal from it in solo work. Perhaps I expected too much. Anyway I am rather disappointed with the recording of Thalben Ball in Karg-Elert's Triumphant March on 'Now thank we all our God' and Handel's Largo. It is good when the full organ is employed, and when the reed tone (especially in the pedal department) makes its presence felt; but in the foundation work passages of the Karg-Elert there is a want of clearness and solidity (C1458). (Apropos of organ records, the ignorance of some reviewers concerning the instrument continues to be manifested. Allusion was recently made in this column to the writer who ascribed to the daring of Dupré a registration effect indicated by Bach himself. Yet another reviewer, discussing the record of Dupré's playing of the Chorale Prelude on 'Christ, unser Herr, zum Jordan kam,' describes Dupré's pedalling as amazing, being unaware that the continuous semi-quaver bass is played by the left hand—with 16-ft. and 8-ft. stops, the pedals having a simple job with the chorale melody in long notes!)

Anne Thursfield sings a couple of songs by Armstrong Gibbs—'When I was one and twenty' and 'Song of Shadows.' Here is significant singing, and very few words are missed. True, this distinctness is bought at the cost of a trifle of naturalness; I don't like the singer's way of starting words that begin with a vowel (with a tiny break in the flow of sound and a stress—e.g., 'for 'endless') (E462).

For vocal fireworks it would be hard to beat, or even equal, the latest Galli-Curci record. She sings a vocal waltz by Arditi—'Parla!' and Benedict's 'The Gipsy and the Bird.' The title of the second of course implies a flute obbligato, and a very brilliant thing it is, played by C. Barone. So far as this side of the record is concerned my hat is off as much to the fluter as to the singer. Recent records of Galli-Curci have been below her standard, I think; this one is on a level with the 'Una voce' disc which made such a hit some years ago (DA928).

Why do singers persist in the poor song called 'Passing by,' and add to their offence by giving the composer as Purcell, implying that it was written by the Purcell? It is by an obscure living composer. I forget for the moment whether Purcell is his real name, but certainly his music is a long chalk from being real Purcell. If singers want a worthy setting of the poem they will find it in Parry's 'There is a lady sweet and kind.' Mr. John Brownlee is the latest to serve up this feeble ditty. He does better in Maude Valerie White's 'King Charles' (E483).

The mid-March list gives us an all-too-rare recording of Kreisler in a work of importance. Too often he puts us off with trifles—and poor trifles, too, some of them. Here he is in the Brahms Concerto, with the Berlin State Orchestra, conducted by Blech. This strikes me as being entirely first-rate save in the matter of tone, which is on the hard side, in both solo and orchestral parts. In the Adagio the solo violin is quite piercing. However, this effect may be in some degree peculiar to my machine and choice of needle, so I do not press the point. The first movement is especially enjoyable, with the right sense of size, and an orchestral part that is clear even in its quietest moments. Nos. DB1120-22 give this movement, the sixth side of the three being filled by Schumann's Romance in A. This avoids splitting the Adagio and Finale, each of which is complete on one record—Adagio, DB1123; Finale, DB1124.

This fine set wipes out even that worst of Kreisler's descents—the piece by the American General Dawes that earned a high place among the world's worst fiddle solos.

Isolde Menges balances the over-familiar Brahms-Joachim G minor Hungarian Dance by one in B minor that is too rarely heard. In both her playing is admirable (E496).

The only orchestral record is of Grainger's 'Molly on the Shore' and 'Shepherd's Hey,' played by the Royal Opera Orchestra, under Lawrance Collingwood. This makes stirring noises, but the ensemble gets a bit out of gear at times (B2641).

The choir of the Temple Church sounds unduly chastened in Wesley's 'Praise the Lord, O my soul.' There are some excellent soloists, including (apparently) the world-famous soprano, Thomas Lough. A good deal of the music doesn't 'lie' very well for his voice, but he finds opportunities of showing some of his wobbling, squeezed tone, heavy-weather sisters how to sing high notes (C1436).

Two operatic vocal solo records are in the parcel. Both draw on 'Carmen,' and both are above the average. Soprano Heldy, and tenor Anseu, sing 'Parle-moi de ma mère' and 'Qui sait de quel démon' (DB1115). (The translation of the latter on the label makes one glad the duettists sing in French; 'I might, perhaps, have been of a false fiend the prey.' One never knows one's luck, does one?) The other record is of Olczewska, who sings 'Printemps qui commence,' from 'Samson et Dalilah,' and the 'Carmen' Habanera (D1386).

For clearness of words it would be hard to equal the three records of Mimi Crawford's singing of eleven Milne-Simson songs from 'When we were very young' and 'Now we are six.' Unfortunately, the voice is almost all it shouldn't be. I wish Miss Crawford would borrow the lovely voice of one of our song-without-words experts, or else hand over her own unique words-without-song (B2621 and B2678-79).

#### COLUMBIA

The transference of the recording operation from the studio to the concert-hall or theatre is not always an entire improvement. Occasionally there is too pronounced an impression of empty space, and the added sonority is apt to have a hollow ring. I am reminded of this by the records of the Court Symphony Orchestra playing the 'Dance of the Hours,' from 'La Gioconda,' conducted by Norman O'Neill. One can see the rows of empty seats, with maybe a charwoman at the far end in a state of suspended animation. Otherwise these records are good, though personally I have never been able to understand the apparent popularity of these anæmic dances of Ponchielli's (9288).

There is no doubt about the success of the violoncello as a recording instrument, and fortunately there are several first-rate players catering for the gramophonist. I doubt if there is one better than the new Columbia recruit—Gaspar Cassado. His special excellences, judging from his first records, seem to lie in beauty of tone and sensitive expression. He makes his bow with Schumann's 'Evening Song' and Fauré's 'Après un rêve' (D1598), and No. 5 of Granados's Spanish Dances and Handel's Largo (L2046). In the Largo he leaves the tune at one point and helps out the bass of the harmony—not a good idea, I feel. Having set out to deal with the tune he

should stick to it and leave the accompaniment to the accompanist. Mr. Cassado will be a favourite, no doubt.

It is a pity William Murdoch's excellent playing of Liszt's twelfth Hungarian Rhapsody is so meagre in tone. Music of this sort makes much of its effect by power and colour (9282).

The J. H. Squire Octet plays arrangements of Weber's 'Perpetuum Mobile' and Rubinstein's Valse Caprice. In both the players 'feature' the pianoforte overmuch, I think. With an octet of solo instruments we ought to get a far more interesting and effective texture, instead of an impression of an almost continuous pianoforte solo to which strings contribute with an apologetic air. On looking at the label the reason is apparent: the arrangements are made by the pianist, Mr. S. Crooke. He must learn to distribute the 'fat' (9287).

Another Cathedral organist makes his debut—Dr. H. L. Wilson, of Manchester. He plays Guilmant's Offertoire on two Christmas Themes. This is a distinctly successful bit of organ recording—as organ recording goes. (I am never able to join in the almost unqualified praise given to this branch by most of my confrères.) Dr. Wilson has a good registration scheme, although a more delicate reed for the carol tune would have been an improvement. His answer to that criticism, of course, is that a more delicate reed would not have recorded so well, which nobody can deny. I like his pedal stops, which are unusually clear (9293).

The Sheffield Choir, conducted by Sir Henry Coward, is recorded in Wesley's Chapel, London, singing Woodward's 'The sun shall be no more' and Stainer's 'I am Alpha.' This is a change from the austerities of choral recording that have lately been fashionable. There is still a large public for anthems of this sort, however. The choir is not well balanced, at all events for recording purposes. The men (especially the tenors) adopt too sledgehammer a style, and the women are hardly heard at times. A more telling soprano line would have greatly improved the effect. There is a good soprano soloist, and the organ part is effective (9291).

Raymond Newell and chorus make a rousing thing of 'Johnny come down to Hilo'—one of the best shanty records I have heard, with capital voices, words clear, and any amount of 'go.' 'We're all bound to go' pleases me less, because monotony creeps in. A little variation of power—stopping well on the right side of sophistication and fussiness—would have made all the difference (4689).

Vocal solo records are of Miriam Licette and Dennis Noble in a duet from 'The Barber of Seville,' Mr. Noble's diction being a strong point (9290); Roy Henderson in a capital performance of Schumann's 'Devotion' and Cowen's 'At the Mid Hour of Night' (4692); Dame Clara Butt in Liddle's 'Abide with Me' and Sullivan's 'God shall wipe away all tears,' with organ (7374); and of Malcolm McEachern, who plumbs the depths in Jude's dreadful song 'The Mighty Deep' and the 'Volga Boatmen's Song,' the arranging of the last being shared by three hands: Buck, Kenemaha, and Guisberg—almost as many cooks as go to the compounding of a 'song hit.' Mr. McEachern does a 'stunt' at the end by going overboard, and repeating the last phrase an octave lower—a legitimate effect, I think (9292). The outstanding vocal record is of A. M. Guglielmetti doing wonders with 'Gli Angeli d'inferno,' from 'The Magic Flute,' and Proch's 'Variations' (L2045).

This is one of the most astounding bits of vocal gymnastics I have ever heard. Proch's show-piece is by way of being a joke among musicians, but if such things can ever justify themselves it is only by singing so showy as this. The Mozart air is most brilliantly done too.

P.S.—I am asked to point out a slip in the label of Dr. Alcock's organ record, H.M.V. C1376. The Guilmant piece is Verset in F, not Interlude.

## BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'The Subject Index to Periodicals,' 1926. Pp. 555. Issued by the Library Association, £3 10s.

'Musical Meanderings.' By W. J. Turner. Pp. 206. Methuen, 6s.

'Dancetype: A simple method of Dance-Notation.' By Marilyn Wailes. Foreword by Madame Karsavina. Pp. 22. Simpkin, Marshall, 2s. 6d.

'String Quartet Playing.' By M. D. Herter Norton. Pp. 144. Edward W. Organ, 15s.

'Here we go round: The Story of the Dance.' By Evelyn Sharp. Pp. 88. Gerald Howe, 2s. 6d.

'The Influence of Music on History and Morals.' A Vindication of Plato. By Cyril Scott. Pp. 245. The Theosophical Publishing House, 7s. 6d.

'A Final Burning of Boats, &c.' By Ethel Smyth. Pp. 263. Longmans, Green, 10s. 6d.

'The Parish Psalter.' By Sydney H. Nicholson. Pp. 224. Faith Press, 2s. 6d.

'Delius.' By Robert H. Hull. Pp. 45. 'Hogarth Essays,' second series. Hogarth Press, 2s.

'Sullivan's Comic Operas.' By Thomas F. Dunhill. Pp. 256. Arnold, 10s. 6d.

[Book reviews are unavoidably held over this month.—EDITOR.]

## Player-Piano Notes

.ÆOLIAN

*Duo-Art.*—The only roll of any note in this batch is Chopin's Study in C sharp minor, Op. 25, No. 7, played with great depth of feeling by Harold Bauer (7120).

Mozart's Romance in A flat (Köchel's appendix No. 245), attractive though it be when one is in the mood for the style, is not Mozart at his most interesting, and it suffers here from Edwin Fischer's somewhat heavy treatment. His pedalling is opposed to the clarity that is of the utmost importance in Mozart playing (9331). Attractive though ordinary music is Greg's 'The Happy Butterflies' Caprice, Op. 8 (7166). It is played by Gèneviève Pitot, and gives this dainty-fingered artist an opportunity for displaying the delightful quality of her rapid scale-passages.

For those who care for this style of thing there is a Fantasia by Leybach on Bellini's 'La Sonnambula,' of which Robert Armbruster gives a good performance (7113).

Eugène d'Albert's playing of Beethoven's 'Bagatelle,' Op. 126, No. 4 (9330), is disappointing; his rhythm seems uneasy.

So often is Tchaikovsky's familiar 'Song without Words,' Op. 2, No. 3, over-sentimentalised, that Shura Cherkassky's performance, though inclining a little to the opposite extreme, is refreshing and welcome (7154).

*Hand-Played.*—The contemplative style of Bruch's 'Kol Nidrei,' Op. 47, is hardly likely to attract on first acquaintance, but it makes good hearing, and has the advantage of being well-played by Clarence Adler (A1051d).

There is a fine performance of Chopin's Ballade in F minor (Op. 52) by Ignaz Friedman (A1053e). It is not in the really difficult class, but calls for careful management of *crescendos* and *sforzandos*.

A halting rhythm spoils the Minuet from Bizet's 'L'Arlésienne' Suite, played by Aurelio Giorni (A1055e).

Elgar's 'Land of Hope and Glory' turns out to be what is popularly known as a 'concert' rendering by Max Darewski, i.e., the song, plus much well-played but totally unnecessary decoration in the form of scales and arpeggi. One would like to hear Elgar's opinion on this version (A1049d).

*Metrostyle.*—The fourth roll of the 'Diabelli' Variations comprises Nos. 22 to 28—perhaps the most attractive stretch in the work. The Fughetta (No. 24) is a happy example of Beethoven's dropping into this form. Incidentally it makes one wonder whether he knew Bach's 'Goldberg' Variations, wherein is a fughetta on similar lines—two halves, each repeated (contrary to the idea of fugue). This and many other Variations in the 'Diabelli' set are the best of answers to those who still subscribe to the old view that Beethoven was an indifferent contrapuntist. More vigorous and stimulating polyphony would be hard to find. In fact, stimulating is the right word for the whole group recorded on this roll. The editing has been well done, and in the brilliant Nos. 23, 25, and 27 the clarity and incisiveness are such as few pianists could (or would) attain. Almost inevitably they would dally with the time and spoil the headlong impulse; or they would use the pedal and destroy the clarity and point. This roll will leave the really musical player looking forward to its successor, which should see the conclusion of this fine enterprise (L30349c).

There are two good examples of the brilliant *salon* type. They are attractive, well cut, and easy to play, giving much effect for little trouble—Friml's Concert Waltz, Op. 12 (T30362b), and Godard's 'Au Rouet' Op. 85 (T30361b).

Tchaikovsky's 'Humoreske,' Op. 10, No. 2, is good, but needs careful management to make it a complete success (T30363b).

*Song-Rolls.*—These are of the usual order. 'Men of Harlech' (26848), played by Maud Atkins, needs to go at a much steadier pace than is directed. The others are Liddle's 'How lovely are Thy dwellings,' played by Charles Blackmore (26847); 'Bois Epais,' played by Albert Fream (26845); and 'The Far-Away Bells' (Gordon), played by Charles Blackmore (26846).

#### BLÜTHNER

Decidedly out of the ordinary are 'Altes Portrait' and 'Sturm,' by Serge Bortkiewicz (59463). The first is rich and full of colour, and is treated with sympathetic warmth by Felix Giesecking; and 'Sturm,' vivid and descriptive, is given a really brilliant performance.

Chopin Studies are played again and again with varying degrees of brilliance by different artists. Francis Planté is in excellent form in a couple of Chopin Etudes—Op. 25, No. 11 (55773), and Op. 10, No. 5 (56329). His pedalling is notably skilful, and there is no suspicion of blurring.

A halting and uncertain rhythm spoils Raoul von Koczalsky's playing of the same composer's Valse, Op. 34, No. 1 (56373). The clarity of the rapid passages and their delightful tone-quality, however, almost make up for the rhythmic deficiency.

Dvorák's 'Légende,' Op. 59, No. 9, is effective as played in duet form by Hermans and Hermanns-Stibbe (55418).

There is a typical Fauré piece—'Romance sans Paroles,' Op. 17, No. 3 (55913), well-played by Clotild Kleberg.

Hackneyed as it is, Rachmaninov's C sharp minor Prelude remains vital. It is played with firmness and an absence of sentimentality by Nestlé (57154).

The commonplaces of Verdi's 'Rigoletto' are bound to be painfully evident in a pianoforte transcription. It is surprising and instructive to note what such an artist as Szendrei can do to mitigate such short-comings. There are two rolls, the second of which is the more interesting (59699).

There is much satisfaction to be had with very little effort from Liszt's 'Paraphrase on Mendelssohn's 'Wedding March' (Ordinary, 52588). There is also 'Lysistrata Valse,' by Lincke (56828). This too is Ordinary—very!

D. G.

## Points from Lectures

The lecture season is at its height and, as may be expected, lecturers have a great deal to say that is varied and interesting.

Mr. Rutland Boughton had the enormous range of 'Six Centuries of Song' to cover in a lecture at Brighton. He found in 'Sumer is i-cumin in' the developed music of a free people, actuated by a common ideal. They were not the people who would be content for the soprano to have all the melody. In the best music all the parts should be equally good. Taking this standard he found Bach at the head and forefront of all musicians. With the exception of Bach, since 'Sumer is i-cumin in' there had been a decreasing relationship between the idea of Christianity and the mass of the people. The words of songs and carols got more pagan. A typical one had the invocation, 'The gods bless and keep thee.' Also the songs got more snobbish. They made use of classical quotations to show the learning of the writer. 'Less communal, more pessimistic,' was the lecturer's verdict as he passed from song to song down the centuries. Mr. Boughton differed from the statement that the Puritans were inartistic; they did much for music. In reversing the degenerating process, Bach put to religious use many a folk-song melody. He did, in fact, what the Salvation Army did to-day; he would not let the devil have all the good tunes. In degenerating to the drawing-room ballad, we got so low as Mendelssohn's 'Songs without Words,' which Mr. Boughton interpreted as 'Songs without Intelligence.' Playing a song by Stravinsky, he suggested that the composer wrote that kind of music with his finger to his nose. By contrast, he asked his audience to listen to music written by a young Russian, at Moscow—'a charming lullaby, with character and beauty.'

Speaking of 'Programme Music,' Dr. Norman Hay, at Belfast, said the only way to a real appreciation of abstract music was to hear it again and again. Let them fill their souls with the glories of its tone



and its chords. Let them learn to unravel its counterpoint, try patiently and loyally to get the panoramic view, the big perspective of its formal structure. The easy way—trying to attach a concrete story to a work like the fifth Symphony—would, he thought, carry them no 'forrader.' Dr. Hay divided programme music into (1) purely imitative music, and (2) music which had merely a general reference to some poetic basis or to some abstract music. All works of this second class were legitimate as music. They must stand or fall as music pure and simple, and, if they stood, the programme mattered little. If they were doomed to fall as music, no programme label would keep them up.

'Voice Production' was the subject treated by Miss Elizabeth Graves at the Dublin School of Singing. Between voice-production and singing, there was, she said, a big step. She hoped to make her young pupils into singers, though she could not promise to make them artists—that depended upon development and character; but she could point out the lines upon which to go. By concentration on voice-production they would get the production automatic, as it were—the steel structure on which they were afterwards to build the artistic superstructure. That superstructure would depend entirely on the singer's own conception of beauty.

Mr. Adam Carse interested his Muswell Hill audience in 'The History of the Orchestra.' The orchestra was, he said, only beginning to come into existence when signs of organization made their appearance at the end of the 16th century, and composers wrote their music for either voice or instrument. The first directions for orchestral instruments were to be found in the Church music at Venice. The earliest compositions for purely instrumental music were written for groups of five players, no account being taken of tone-colour, balance, or individual technique in any particular kind of instrument. A feature of the early orchestra was the bass parts, which were played by the lute and the bass viol, and formed its backbone, as it were. A little later there were evidences of an increase in the size of the orchestra, and the earliest set of band parts in existence were from French ballets performed in the 16th century.

A lecture was given at Belfast on the new examination scheme of the Society of Professional Musicians at Ulster. The object was to train conductors and choirmasters. The Society wished to help organist-choirmasters, teachers, and singing classes and choral conductors. Lists of books for each branch had been prepared, suggested music for special study had been arranged, and practical tests had been set out in the syllabus.

A discussion on hymn-tunes brought a number of speakers to a Church Music Society meeting at Bristol. The last speaker, Mr. A. S. Warrell, had probably the most serviceable thing to say. He appealed for brighter hymn-tunes; also he pointed out that most of the hymns were written in four parts. He thought this was not at all favourable, as people sang mostly in unison. He suggested that the organist should play the tune in the key most suitable for the congregation and not in that in which the tune was written in the tune book. A little attention to this, and a much better and brighter service would result.

From Bach's 'Last Opus' Prof. Donald Tovey argued five propositions at Wigmore Hall, London.

He exploded for Bach the fable that Mr. R. O. Morris has demolished for the Italians and the Elizabethans, that the text-books of counterpoint had any connection whatever with the practice of the great composers. One reason for this strange state of affairs was that the Italians, from whom the grammars of music were derived, did not like Bach's style, and another reason was that the grammarians were too nearly contemporary with the composers to have the requisite vision. The most important of the propositions of the lecturer was that the fugue which Bach left unfinished when he was overtaken by his last illness was a fugue on four invertible subjects. Prof. Tovey then played his own completion of this big fugue, explaining that the key to the reconstruction lay in the fact that the fourth subject, which Bach had not introduced at the point when he lay down his pen, was the main fugue subject of the 'Art of Fugue' taken at the twelfth. Riemann had not been able to invert it because he took it at the octave, but that his own reconstruction carried out Bach's intentions completely, Prof. Tovey contended was proved by the fact that it worked.

To a Parents' Association, at Gloucester, Sir Hugh Allen advocated the writing down of tunes. It was as easy to write down a tune the first time one heard it as it was to write down a line of poetry, and yet it was a rare accomplishment, because it was usually begun too late. People believed an expert pianist was a good musician. But that was no more necessarily true than to say that a skilled typist was good at literature. Those parents who wanted their children really to learn music should see that they were taught not only the right way, but also at the right time, and the right time was as early as possible.

Church music was treated historically by Mr. F. C. J. Swanton at the Royal Irish Academy of Music. 'History must be as true as possible,' said the lecturer's cousin, Mr. Hilaire Belloc. It was the rock upon which one stood. When (if ever) the successors of Arnold Schönberg became familiar names on service lists, Bach's Passion and B minor Mass would not be equalled or replaced. Beethoven in his later Mass reverted to 16th-century methods, introducing the bare fifths of Palestrina. Holst and Vaughan Williams were going back to Elizabethan times. Elgar's 'Gerontius' was much influenced by the historic style. As to the future of music, it was not impossible that Europe was losing its capacity for producing great composers, and the palm might then go to America, where there were blood mixtures which were known to produce strong musical characteristics.

A vigorous defence of Stainer was made by Dr. R. Walker Robson at the monthly meeting of the Tonic Sol-fa Association. The 'Crucifixion,' he said, had brought comfort and peace to millions. In similar strain Stainer's critics decried Handel and Mendelssohn. The tirades of abuse came mainly from young men, cathedral organists and clergy of narrow outlook. To such a great personality let us be just and kind.

Mendelssohn was defended by Mr. Alfred W. Fisher in a lecture at Hove. Like his nature, his music was simple, direct, and clear. Mysticism was abhorrent to him, and his efforts were always to pare down the musical content to its simplest.

The String Quartet was sketched in its development by Mr. Allen Gill in a lecture at the Northern Polytechnic—not nearly well enough attended. Of

Beethoven it was said that he found music a science and left it an art. This distinction was illustrated by the case of the carefully trained singer. He was conversant with all the different theories of voice-production, and talked glibly about registers, resonance, and colour. He sang by rule—made no mistakes. People discussed his admirable method, his marvellous breathing capacity. He was technically perfect, yet utterly failed to interpret the composer's meaning.

Picture music was the subject Mr. W. A. Chislett took at Halifax in the absence of the lecturer, Mr. Walter Yeomans. The popularity of the gramophone and the number of good records sold, were he said, evidence that we were far from being an unmusical nation. Historically speaking, the English were one of the most musical nations. We had a very fine heritage of folk music and, on the whole, a good taste in music, although we did not seem to fasten on to grand opera. It was too theatrical. It did not appeal to us to see a man stabbed to the heart and taking about half-an-hour to die while some solo was being sung. The gramophone could do for grand opera what the printing press had done for Shakespeare.

'Do not speak disrespectfully of jazz,' said Sir Walford Davies in a lecture at Reading University. 'I saw the face of a little girl who was in a nursing home at the same time as myself brighten up as soon as a jazz music record was played on the gramophone. We were both hungry for music at the time. I personally did not like it, but the little girl did. Jazz has vital rhythm, and we must pause before we criticise it.'

In his tenth lecture, Prof. Percy Buck finished his series at the University of Sheffield. He revealed his entire sympathy with the modern school of composers and his faith in the future of British music. He also showed that he had thrown overboard many of the 19th-century conventions governing composition in which he had been trained. He remarked that it was true of music, as of all the arts, that one's enjoyment of it was increased by knowledge of what it meant and how and why it came about, and the object of his lectures had been to supply the inner meaning of music. Many people, he said, agreed with progress down to their own times, but deprecated further changes.

'Music as an adjunct to worship' gave the Rev. M. A. Bere an opportunity of some outspoken criticism in an address to Hampshire organists. Most choir-trainers, he said, were slaves to the ridiculous fetish of conventional choir-boy falsetto. The notes that suited properly trained boys did not suit the men, or women either, for that matter, and so the adults of the congregation were sacrificed on the choir-boys' altar.

Dr. Frederic H. Wood spoke of 'Some Types of Song,' at Liverpool. These were the folk-song, ballad, art-song, and opera song. Of the ballad type he instanced Martin Shaw's 'Annabel Lee.' That version showed how far we had travelled from the days of Henry Leslie and his famous choir. Of songs of emotion, he singled out Parry's 'Why art thou slow, O death?' as one of the best of its kind. Of the complicated modern song he mentioned as examples Bantock's Chinese songs and Martin Shaw's 'Wood Magic.' The whole question with the listening public seemed to be the personality of the singer, whereas the message was of much greater importance. The true artist would always place this first.

J. G.

## Occasional Notes

We had hoped that the discussion on 'The Ethics of Borrowing' would end with our 'Occasional Note' in last month's issue. We have, however, received two further letters on the subject, one of which, from Mr. Ernest Newman, gives yet another instance of Dr. Eaglefield Hull's habit of appropriating the ideas and even the actual words of other writers.

We add a further example that has been brought to our notice during the past few weeks: In January, 1926, Messrs. Novello published 'The Descant Hymn-Tune Book,' by Geoffrey Shaw. The work opened with a Preface on the principles and use of descant, specially written by the Editor of this journal. In *The Organ* of July, 1926, appeared a review of Mr. Shaw's work, unsigned, but written (we have ascertained) by Dr. Hull. This so-called review consisted entirely of a substantial extract from the above-mentioned Preface, with no word of acknowledgment and no quotation marks. The 'borrowed' matter (equal in length to about half a column of the *Musical Times*) was a part of several pages of review contributed to *The Organ* by Dr. Hull, and presumably he was paid for it in the ordinary way. This inexcusable profiting by the work of another writer calls for plain speech. We therefore bluntly accuse Dr. Hull of including in his contribution to *The Organ* of July, 1926, a considerable portion of matter belonging to Messrs. Novello, used in such a way as to make it appear to be his own original work.

It is an unfortunate coincidence that at the moment when this side of Dr. Hull's activities is under consideration, his methods of advertising should also be attracting unfavourable notice. Several readers send us copies of a four-page circular advertising his Albert Hall organ recitals. We pass by the flamboyant nature of most of the circular, on the charitable assumption that the drafting thereof was done by a publicity agent who is unaware of the very reasonable conventions that are observed in announcing an important musical event. (In fairness to this agent, however, we must assume also that Dr. Hull supplied the material and passed the draft.) The point we wish to deal with is that raised by several correspondents, and concerns a statement in the circular to the effect that Dr. Hull 'has edited the complete organ works of Rheinberger.' The facts are as follows: Dr. Hull's name was one of several submitted to Messrs. Forberg, of Leipsic, by their London representatives, as possible editors of a projected new edition of the seventeen Organ Sonatas in Messrs. Forberg's catalogue. Dr. Hull has never been commissioned to do the work. On the contrary, within a few days of his publicly announcing that he had completed the new edition, we were informed that Messrs. Forberg had decided to hold up the project for the time being! Now, a mis-statement of this kind is not an accident, and it cannot be ascribed to the imaginative publicity agent. It must have come from Dr. Hull himself, and nobody knew better than he how remote it was from the truth. The most adequate comment is in the form of a question. Let Dr. Hull ask himself what would happen to the holder of a Doctor's degree in Medicine, or Law, or any science or art other than Music, who employed such a method of publicity as this—a method that lowers the status of the advertiser and of the profession to which

(Continued on page 344.)

## Come, my Way, my Truth, my Life

ANTHEM FOR UNACCOMPANIED VOICES

Words by GEORGE HERBERT

Music by ROY THOMPSON

LONDON: NOVELLO AND COMPANY, LIMITED: NEW YORK: THE H. W. GRAY CO. SOLE AGENTS FOR THE U.S.A.

\* SOLO

*Slowly, but with gentle movement*

*p*

Come, my Way, my Truth, my Life:— Such a Way as gives us breath:

*Slowly, but with gentle movement*

*p*

(For practice only)

*poco allargando* *mf* *rit.*

Such a Truth as ends all strife:.. Such a Life as kill - eth death.

SOPRANO

*ppp* *poco allargando* *rit.*

Such a Way as gives . . . us breath: . . .

ALTO

*ppp* *poco allargando* *rit.*

Such a Way as gives . . . us breath:

TENOR

*ppp* *poco allargando* *rit.*

Such a Way as gives . . . us breath:

BASS

*ppp* *poco allargando* *rit.*

Such a Way as gives . . . us breath:

*ppp* *poco allargando* *rit.*

\* Contralto or Mezzo-Soprano

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*a tempo*

*pp a tempo* *cres.*

Such a Truth as ends all strife: Such a Life as kill - eth death. . .

*pp a tempo* *cres.*

Such a Truth as ends all strife: . . Such a Life as kill - eth death.

*pp a tempo* *cres.*

Such a Truth as ends all strife: . . Such a Life as kill - eth death.

*pp a tempo* *cres.*

Such a Truth as ends all strife: Such a Life as kill - eth death.

*pp a tempo* *cres.*

*rall.*

Come, . . my Way, my Truth, . . my Life. . .

*pp* *rall.* *pp*

Come, my Way, . . my Truth, . . my Life. . .

*pp* *rall.* *pp*

Come, my Way, . . my . . Truth, . . my Life. . .

*pp* *rall.* *pp*

Come, my Way, my Truth, . . my Life. . .

*pp* *rall.* *pp*

Come, . . . my Truth, . . my Life. . .

*f* *pp* *rall.* *pp*



*a tempo*

*a tempo*

*a tempo*

*a tempo*

*a tempo*

*mf*

*p* *mf*

*p* *mf*

*p* *mf*

*f*

Come, my Light, my Feast, my Strength: Such a Light as shows a Feast:

*p*

*p*

*p*

*p*

*mf* *f*

Such a Light as shows a Feast: Such a Light as shows a Feast: Such a Light as shows a Feast: Such a Feast as mends in length: Such a Strength as makes his guest.

Such a Feast as mends in length: Such a Strength as makes his guest.

Such a Feast as mends in length: Such a Strength as makes his guest. . .

Come, my Feast, . . . Come, my Strength,

Such a Feast as mends in length:

Come, . . . my Light, . . . Come, . . . my

Come, . . . my Light, . . . Come, . . . my

Come, . . . my Light, . . . Come, . . . my

Come, my Light, . . . Come, my

The musical score is for a piece titled "COME, MY WAY, MY TRUTH, MY LIFE". It is in 9/8 time and B-flat major. The score is arranged for voice and piano. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody with lyrics. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The sixth system shows the vocal melody and piano accompaniment. The seventh system shows the vocal melody and piano accompaniment. The eighth system shows the vocal melody and piano accompaniment. The ninth system shows the vocal melody and piano accompaniment. The tenth system shows the vocal melody and piano accompaniment. The eleventh system shows the vocal melody and piano accompaniment. The twelfth system shows the vocal melody and piano accompaniment. 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Come, my Joy, my Love, my Heart: Such a Joy as none can move:

*poco allargando* *rit.*

Such a Love as none can part: . . . Such a Heart as joys in Love.

*ppp* *poco allargando* *rit.*

Such a Joy as none . . . can move: . . .

*ppp* *poco allargando* *rit.*

Such a Joy as none . . . can move:

*ppp* *poco allargando* *rit.*

Such a Joy as none can move: . . .

*ppp* *poco allargando* *rit.*

Such a Joy as none can move:

*a tempo*

*pp a tempo* *cres.*

Such a Love as none can part: Such a Heart as joys in Love. . .

*pp a tempo* *cres.*

Such a Love as none can part: . . . Such a Heart as joys in Love.

*pp a tempo* *cres.*

Such a Love as none can part: . . . Such a Heart as joys in Love.

*pp a tempo* *cres.*

Such a Love as none can part: Such a Heart as joys in Love.



# COME, MY WAY, MY TRUTH, MY LIFE

April 1, 1928.

*f* *rall.* *pp*

Come, . . my Joy, my Love, . . . my Heart.

*pp* *rall.* *ppp*

Come, my Joy, . . . my Love, . . . my Heart.

*pp* *rall.* *ppp*

Come, my Joy, . . my . . Love, . . my Heart.

*pp* *rall.* *ppp*

Come, my Joy, my Love, . . my Heart.

*pp* *rall.* *ppp*

Come, . . . . . my Love, . . my Heart.

*f* *pp* *rall.* *ppp*

(Continued from page 336.)

he belongs. Moreover, to advertise unfairly is to compete unfairly. We hope that in the near future some musical organization, such as the I.S.M. (or Dr. Hull's own body, the B.M.S.), will be empowered to deal drastically with unprofessional conduct of this kind.

In the course of his letter, Mr. Newman makes it clear that he writes in no unfriendly spirit to Dr. Hull. We shall perhaps be disbelieved, but that is our claim also. We take the matter up because, so long as the musical profession has no governing body able to deal with breaches of conduct or etiquette on the part of its members, that unpleasant duty devolves on the musical press. When the offending member holds the highest academical distinction, and occupies so prominent a position as in this case, the need for plain speaking is the more imperative.

A Handel performance of unusual interest will take place at Bishopgate Institute on April 26, at 8, when the Harold Brooke Choir will perform 'Belshazzar' in the new abridged edition. This work, though very little known, contains some of Handel's most graphic music, its vivid characterisation suggesting opera rather than oratorio. The soloists will be Norah Scott Turner, Percy Manchester, John Buckley, with Bernhard Ord as harpsichordist and Francis Sutton at the organ. Bishopgate Institute is close to Liverpool Street Station, and is easily reached from Oxford Circus by the Central London Railway.

Dr. Albert Ham's old friends in this country will be interested to know that he is resigning the conductorship of the National Chorus of Toronto in order to concentrate his energies mainly on his work at St. James's Cathedral. He founded this fine choir twenty-five years ago, and his retirement brings to an end a long spell of fruitful choral activity. It is worth recording that the National Chorus came into being during the wave of enthusiasm created by the visit to Toronto, in 1903, of Sir Alexander Mackenzie in connection with the series of Festivals organized by Mr. (now Dr.) Charles Harriss. The National Chorus consisted of two hundred voices, and its programmes have always drawn liberally on British composers. In recent years it specialised in a *cappella* singing, and was, in fact, the only large-scale choral body in the continent to do so. Throughout it has maintained a standard of choralism worthy of its British origin, and as a popular educative force has done invaluable service to music in Canada. The Chorus will now cease to exist under its original name, but will no doubt be re-organized. The last concert under Dr. Ham's *régime* took place on January 26, and according to Canadian press reports was distinguished by performances worthy of the high reputation of the choir.

Our Scottish correspondent reports a choral event that deserves the added publicity of a few words here. On March 3, four of the most prominent of Lancashire mixed-voice choirs, from Barrow, Blackburn, Blackpool, and Sale, visited Glasgow, where they were entertained to tea by the Glasgow Orpheus. Each of the five choirs then performed a programme of about half-an-hour's duration, all joining together afterwards in singing 'Jerusalem,' Parry's 'There is an old belief,' and the 'Hallelujah

Chorus.' We give the titles of the principal items sung by the various choirs: 'Sweet honey-sucking bees,' 'Death on the hills,' Cornelius's 'Surrender of the soul' (Barrow Madrigal Society); Bax's 'Of a rose I sing,' Stanford's 'Ye holy angels,' and Benet's 'All creatures now are merry-minded' (Dr. Brearley's Choir, Blackburn); Byrd's 'I thought that love had been a boy,' Bainton's 'The Ballad of Semmerwater,' Elgar's 'O wild west wind' (Sale and District Musical Society); 'Weary wind of the west,' Brahms's 'Song of Destiny,' Walford Davies's 'These sweeter far than lilies are' (Blackpool Glee and Madrigal Society); 'The cloud-capt towers,' Pearsall's 'Great god of love,' Weelkes's 'Hark, all ye lovely saints' (Glasgow Orpheus). What a feast! When another such gathering takes place, may we be there to hear!

One point standing out in connection with this unique affair is that all the four Lancashire choirs are of the competitive kind. People who oppose the Competition Festival movement on the ground that it fosters the hunting of pots, scalps, and marks, at the expense of music itself, are faced with the fact that these choirs, who paid their very considerable travelling expenses to Glasgow, and sang to one another and together for the mere love of singing, are the product of the Competition Festival movement. We congratulate the enthusiastic promoters of this Glasgow meeting, and especially Mr. Harry Cooper, of St. Anne's, with whom, we understand, the project originated.

Amateur operatic societies are as a rule the most unenterprising of bodies. An experiment which Messrs. Chappell are making may lead some of them to become pioneers. At the Scala Theatre, on April 24, the Stock Exchange Dramatic and Operatic Society will give the first and several successive performances of a new light opera, 'Her Ladyship,' by Howard Talbot, the librettists being Percy Greenbank and Dorothy Langton. This use of amateur companies for trial-trip purposes strikes us as being a happy idea. If successful, it should point the way to the removal of the chief of the economic obstacles that hinder the production of new English light operas.

A number of readers send us a cutting from the *Church Times* of February 21, in which an advertiser in a country parish seeks for an organist 'who would do housework in vicarage, occasional gardening, and drive Singer car.' Our correspondents write in moods ranging from anger to amusement, and ask us to 'go for' the advertiser. We are sorry, but we can't pump up any wrath.

In a small country parish where funds do not permit of the engagement of a fully-qualified professional organist, and where there is no teaching or other musical work to be had, the post must be held by a semi-amateur, *i.e.*, one whose main employment is non-musical. This being so, it is mere snob-bishness to draw distinctions between the various non-musical jobs that may be combined with that of organist. Provided the semi-amateur does his bit of church work satisfactorily, does it matter whether the bulk of his time is spent in an office, a shop, the driver's seat of a motor car, or the vicarage garden? We say no; and having swallowed the vicarage garden, we do not strain at the vicarage kitchen. We have had personal knowledge of excellent choir and organ work being done, free or

for a nominal salary, by men in avocations as apparently incongruous as those mentioned in the advertisement, and but for their willing service the work would not have been done at all. The advertiser's mistake, we think, was in the wording. What he really wants is a gardener and odd man who can also play the organ. So far from poking fun at him, we wish him luck in his search.

A recent issue of the *Manchester Guardian* contained a report of a London College of Music prize distribution at which the Lord Mayor of Manchester presided, the Lady Mayoress giving away the prizes.

In his address the Lord Mayor seemed to hint at identifying himself still further with the College activities. Clearly he is unaware of the low estimation in which it is held by the bulk of the musical profession. We suggest to his Lordship that he should consult the heads of the teaching profession at Manchester before again lending the prestige of his name and office to the concern. Perhaps the local branches of the I.S.M., B.M.S., N.O.A., and Music Teachers' Association, will join forces and see that the Lord Mayor is properly informed.

The Annual Dinner of the Musicians' Benevolent Fund will take place at the Savoy Hotel on April 25, at 7.30. Sir John Reith will be chairman, and among the speakers will be Dame Ethel Smyth. Mr. John Drinkwater will read some of his poems, and an attractive programme of music will be arranged. The dinner will be preceded by a reception at 7. Tickets cost one guinea, and are to be had from the Secretary, Musicians' Benevolent Fund, 16, John Street, Bedford Row, W.C.1.

The Albert Hall organ 'will eventually contain 9,562 speaking stops,' says a daily paper. Evidently Mr. Cochran has good reason for boasting that the South Kensington monster will out-do that little chamber-organ in Liverpool Cathedral, with its mere trifle of 168 stops.

## Church and Organ Music

### THE ROYAL COLLEGE OF ORGANISTS

Lectures will be given at the College, on Tuesday, May 15, as follows: At 3 p.m., by Dr. W. H. Harris, M.A., F.R.C.O. (organist of New College, Oxford), on 'General Points to be observed in Choir-Training'; at 6.30 p.m., by Dr. Ernest Bullock, F.R.C.O. (organist of Westminster Abbey), on 'Anglican Chanting.' Admission free. The Choir-Training Examination will be held on Wednesday, May 16.

Dr. A. Eaglefield Hull, F.R.C.O., will give four historical organ recitals at the College on Saturday afternoons, April 28, May 5, 12, and 19, at 3.30 p.m. Admission free, no tickets required. A collection will be made at each recital in aid of the Organists' Benevolent League. The subjects of the four recitals are: (1) Primitive—from Frescobaldi to Purcell; (2) Classical—from Buxtehude to Mendelssohn; (3) Romantic—from Franck to Widor; (4) Contemporary.

An examination for the Sir John Goss scholarship will be held at the College in May or June. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music. Candidates must be either choristers or ex-choristers,

and under seventeen years of age on the date of examination. Particulars, date of entry, &c., may be obtained from the Registrar of the College, Kensington Gore, S.W.7.

H. A. HARDING, *Hon. Secretary.*

### MALVERN PRIORY

Messrs. Rushworth & Dreaper have recently installed a new organ in this historic church. Following is the specification:

PEDAL ORGAN (Eleven Stops)		FT.
1. Double Open	...	32
(Bottom 7 notes separate Quint Pipes. Extension of No. 2.)		
2. Open Wood	...	16
3. Violone (from Great)	...	16
4. Bourdon	...	16
5. Dulciana (from Choir)	...	16
6. Principal	...	8
7. Flute Bass (extension of No. 4)	...	8
8. Fifteenth (extension of No. 6)	...	4
9. Trombone	...	16
10. Double Horn (from Solo)	...	16
11. Posaune (extension of No. 9)	...	8
I. Great Pistons to Pedal Combinations.		
II. Solo to Pedal.		
III. Swell to Pedal.		
IV. Great to Pedal.		
V. Choir to Pedal.		
CHOIR ORGAN (Seven Stops)		FT.
12. Contra Dulciana	...	16
13. Open Diapason	...	8
14. Claribel Flute	...	8
15. Dulciana	...	8
16. Principal	...	4
17. Flauto Traverso	...	4
18. Piccolo	...	2
VI. Swell to Choir.		
VII. Solo to Choir.		
GREAT ORGAN (Thirteen Stops)		FT.
19. Gross Geigen	...	16
20. Open Diapason (Large)	...	8
21. Open Diapason (Medium)	...	8
22. Open Diapason (Small)	...	8
23. Stopped Diapason	...	8
24. Principal	...	4
25. Wald Flute	...	4
26. Twelfth	...	2
27. Fifteenth	...	2
28. Mixture (3 ranks)	...	16
29. Contra Tromba	...	8
30. Tromba	...	4
31. Octave Tromba	...	4
VIII. Solo to Great.		
IX. Swell to Great.		
X. Choir to Great.		
SWELL ORGAN (Thirteen Stops)		FT.
32. Bourdon	...	16
33. Open Diapason	...	8
34. Rohr Flute	...	8
35. Salicional	...	8
36. Vox Angelica	...	8
37. Principal	...	4
38. Stopped Flute	...	4
39. Fifteenth	...	2
40. Mixture (3 ranks)	...	8
41. Oboe	...	8
XI. Tremulant.		
42. Double Trumpet	...	16
43. Trumpet	...	8
44. Clarion	...	4
XII. Solo to Swell.		
XIII. Octave.		
XIV. Sub-Octave.		
SOLO ORGAN (Seven Stops)		FT.
45. Viol d'Orchestre	...	8
46. Orchestral Flute	...	8
47. Harmonic Flute	...	4
48. Corno di Bassetto	...	8
49. Cor Anglais	...	8
XV. Tremulant		
50. French Horn	...	16
51. Tuba	...	8
XVI. Octave.		
XVII. Sub-Octave.		
XVIII. Unison Off.		
ACCESSORIES		
Six thumb pistons (one adjustable) to Great organ.		
Seven thumb pistons (one adjustable) to Swell organ.		
Six thumb pistons (one adjustable) to Solo organ.		
Three thumb pistons to Choir organ.		
Reversible piston—Great to Pedal		
Reversible piston—Swell to Pedal.		
Reversible piston—Solo to Pedal.		
Reversible piston—Swell to Great.		
Reversible piston—Solo to Great.		
Five combination pedals acting on Swell and Pedal.		
Five combination pedals acting on Pedal		

## CHURCH MUSIC CONFERENCE AT OSTEND

We have received further particulars of this event, a preliminary announcement of which appeared in our last issue. The Conference will take place during Whitsun-week at the Kursaal and the Hotel de Ville, Ostend, by courtesy of the Burgomaster and College of Echevins. There will be two periods, the first, for the convenience of those who can attend for a long week-end only, from Friday, May 25, till the Monday night; the second, for clergy, organists, and other Church workers, from Whit-Monday morning till the following Saturday, with the option of returning by an earlier boat if desired. The papers and discussions will cover, among other subjects, 'Tone production and class singing in schools'; 'The value of singing as a moral training for the young'; 'The relative value, as aids to devotion, of organ recitals, choral festivals and anthems, &c.'; 'Co-ordination of welfare units'; 'The training of choir and congregation'; 'The musical activities of a parish,' &c. We have no list of speakers, but we understand that promises of help have been received from men of experience and understanding. The expenses will be very moderate, the inclusive cost of the first period being £3 1s. 9d. to £3 9s. 2d.; for the second period £3 17s. 6d. to £4 6s. 9d., which covers third-class train and first-class boat fares, full board at hotels, and excursions to Zeebrugge, Ghent, and Bruges. Full particulars and application forms may be had from the Secretary, Churchmen's Choral Union, 12, The Cloisters, Inner Temple, E.C.1. (Stamped, addressed envelope should be sent.)

## PRESENTATION TO MR. CHARLES J. KING

This well-known Northampton organist and conductor has just completed fifty years as a Church musician. In celebration of the event a gathering took place, at which warm tributes were paid to his work by Canon Hussey, the Mayor of Northampton, and Sir Henry Randall, the last-named handing to Mr. King an illuminated address and a cheque for £150. Mr. King's activities have been by no means confined to the organ-loft. He has played a prominent part in the musical life of the town and district as choral trainer and conductor, string player, lecturer, teacher, &c. Only those of us who have had occasion to visit Northampton frequently can realise fully the town's indebtedness to him, and we are glad to record this evidence of public appreciation.

The organ at the Guildhall School of Music has now been rebuilt and brought up to modern requirements. It is practically a replica of that at the Royal College of Organists. The Swell and Choir organs are in a box, and in addition to the ordinary crescendo pedals, balance pedals have been added, and pistons on each manual duplicate the pedal compositions. There is a special course of preparation for the diplomas of A.R.C.O., F.R.C.O., A.G.S.M., and L.G.S.M. in solo playing and church service accompaniment under eminent teachers, and students taking examinations are permitted to practise (free of charge) beforehand. The next term begins on April 23. Full particulars on application to the Registrar.

A fine recital of unaccompanied works was given by the choir of Ripon Cathedral on March 14, under the direction of Dr. C. H. Moody. The programme included Palestrina's 'O Salutaris Hostia,' Victoria's 'Libera me,' and 'O all ye that pass by,' Anerio's 'Christus factus est,' the Miserere of Allegri, Purcell's 'Jehovah, quam multi,' and Mendelssohn's 22nd Psalm (double choir).

The annual choir Festival of Highgate Congregational Church will take place on April 15 and 18, at 8, when the following works will be performed: April 15, Handel's sixth Chandos Anthem and Purcell's Te Deum in D; April 18, Brahms's 'Song of Destiny,' Vaughan Williams's Five Mystical Songs, songs, &c., by Schubert, and a Purcell String Suite.

The annual performance of the 'St. Matthew' Passion at St. Paul's Cathedral will take place on Tuesday in Holy week (April 3), at 6.30.

The sixth concert of the All Saints' (Bradford) Bach Choir, on March 14, covered a good deal of ground—chorales, organ solos, violin and pianoforte works (Concerto in E, &c.), and the Cantata, 'O Light Everlasting.' Mr. John Dunn played the violin, and Mr. Charles Stott was organist, pianist, and conductor.

Mr. Wilfrid Greenhouse Allt has just given eight Bach recitals at St. Giles's Cathedral, Edinburgh, playing about forty works. A helpful feature was the complete list of works played, in chronological order, with page and volume references to the Novello edition.

At Southwark Cathedral, on April 14, at 3, unaccompanied Motets, varied by string quartets, will form the programme. The choral items will consist of Byrd's 'Sing joyfully,' Anerio's 'Christus surrexit,' two Motets by Charles Wood, and Easter carols.

'The Dream of Gerontius' was sung by the City Temple Choral Society on March 17, conducted by Mr. Allan Brown, with Mr. G. D. Cunningham at the organ. The soloists were Miss Margaret Balfour, Mr. Andrew Clayton, and Mr. Samuel Dyson.

On February 5, at St. Alban's Church, Llanelly, nine anthems of the Tudor period were sung after evensong, the composers represented being Tallis, Byrd, Farrant, Tye, Weekes, and Hilton.

## RECITALS

Mr. E. Emlyn Davies, Westminster Congregational Church—Prelude in Form of a Toccata, *Stanford*; Sonata, *Reubke*; Passacaille ('Rodrigo'), *Handel*.

Dr. Chastey Hector, Brighton Parish Church—Introduction and Fugue, *Reubke*; Allegretto and Bohemesque, *Walstenholme*. (The choir sang Wesley's 'The Wilderness'.)

Miss Helen Hogan, Liverpool Cathedral—Prelude, Fugue, and Chaconne, *Buxtehude*; Choral No. 2, *Franck*; 'Hymn to the Stars,' *Karg-Elert*; Finale (Symphony No. 3), *Vierne*.

Mr. Reginald Cooper, Riddings Parish Church—'St. Anne' Fugue, *Bach*; Suite Gothique, *Boëllmann*; Variations on 'Hanover,' *Lemare*.

Mr. Edward G. Yeo, Christ Church, Westminster—Prelude and Fugue in D minor, *Mendelssohn*; Chorale, 'Jesu, Joy of man's desiring,' *Bach*; March in B flat, *Silas*.

Miss Doris Fenner, St. Lawrence Jewry—Evening Song, *Bairstow*; Prelude and Fugue in E minor, *Bach*; Pastorale, *Franck*; Carillon, *Vierne*.

Miss Edna C. Howard, St. Mary-le-Bow—Rhapsody, *Howells*; Fantasia on 'Hanover,' *Lemare*; Spozalizio, *List*; Carillon, *Vierne*.

Miss Lilian Coombes, Brixton Independent Church—Variations on 'Heartsease,' *Geoffrey Shaw*; Choral No. 2, *Franck*; Introduction, Fugue, and Menuet, *Adams*; Fugue in E minor, *Bach*; Scherzo, *Boss*.

Mr. Guy Michell, St. John's, Hove—Prelude and Fugue in A minor, *Bach*; Berceuse, *Lemare*; 'Angelus,' *Karg-Elert*; Toccata in F sharp minor, *Mulet*.

Mr. J. Eric Hunt, National Institute for the Blind—Evening Song, *Bairstow*; Triumphant March, *Karg-Elert*; 'Londonderry Air,' arr. J. Eric Hunt; Allegro maestoso in F sharp, *Rheinberger*.

Mr. Philip Miles, St. Alban-the-Martyr, Westcliff—Slow movement (String Quartet), *Debussy*; Three Canons, *Philip Miles*; Prelude and Fugue in G, *Bach*.

Dr. Caradog Roberts, Wallasey Town Hall—Overture in C, *Mendelssohn*; 'Finlandia'; Toccata in B minor, *Gigout*; Fugue in G minor, *Bach*.

Miss Marjorie T. Renton, St. Lawrence Jewry—Pastorale, *Franck*; Fantasia and Fugue, *Parry*; Benedictus, *Stanford*; Fugue, *Reubke*.

Mr. George C. Gray, Ipswich Public Hall—Elegy, *Bairstow*; Grande Pièce Symphonique, *Franck*; 'Jesu, Joy of man's desiring,' *Bach*; Epilogue on the 'Old 100th,' *Farrar*.



Mr. H. C. Warrilow, National Institute for the Blind—Short Postlude in G, *Stanford*; Concerto No. 5, *Handel*; Allegro marziale, *Greenhill*.

Mr. C. S. Richards, Hexham Abbey—'Pomp and Circumstance' No. 1, *Elgar*; Fugue in D, *Back*; Caprice in B flat, *Richards*; Finale (Symphony No. 3), *Viene*.

Mr. H. Goss-Custard, Middleton Parish Church—Con moto moderato, *Smart*; Scherzo in G minor, *Bossi*; Fantasia in E, *Wolstenholme*; Symphony No. 6, *Widor*.

Mr. Cyril Pearce, St. Peter's Wesleyan Church, Norwich—Minuetto, *Gigout*; Rhapsody, *Harvey Grace*; Introduction and Fugue, *Reubke*; Preludio (Sonata No. 6), *Rheinberger*.

Mr. Paul Rochard, Hinckley Congregational Church—'The East Wind' and 'The North Wind,' *Rowley*; Variations, *Bonnet*; Fantasia and Fugue in G minor, *Back*.

Mr. Ralph Downes, Kettle College—Symphony No. 2, *Viene*; Canonical Variations on 'Vom Himmel hoch,' *Back*; Sonata No. 13, *Rheinberger*.

Mr. Harold Dawber, Middleton Parish Church—Prelude and Fugue on BACH, *Liszt*; 'The Four Winds,' *Rowley*; March from a Suite, *Holst*.

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 18, *Rheinberger*; Arcadian Idyll, *Lemare*; Fugue in G minor, *Back*.

Mr. G. W. Harris Sellick, Middleton Parish Church—Sonata in G, *Elgar*; 'Unfinished' Symphony, *Schubert*; Chorale Prelude, 'Now thank we all our God,' *Karg-Elert*.

Mr. George Metzler, St. Stephen's Walbrook—Sonata No. 5, *Mendelssohn*; Sonata No. 10, *Rheinberger*; Canon and Sketch in F minor, *Schumann*.

#### APPOINTMENTS

Mr. Allan Brown, organist and musical director, Kingsway Hall.

Mr. Wilfrid Dunwell, choirmaster and organist, the Parish Church, Alnwick.

Mr. Frank H. Mather, choirmaster and organist, St. Peter's, Perth Amboy, New Jersey, U.S.A.

Mr. Percy G. Saunders, choirmaster and organist, Melton Mowbray Parish Church.

Mr. Arthur M. Stacey, choirmaster and organist, Church of the Ascension, Balham Hill, S.W.12.

Mr. Eric Warr, choirmaster and organist, Holy Trinity, St. Marylebone.

## Letters to the Editor

### THE ETHICS OF BORROWING

SIR,—Apropos of the 'Ethics of Borrowing' and Dr. Hull's preface, 'I have taken stones for my walls . . . without always troubling to acknowledge it when the lifting is as apparent as . . .': surely Dr. Hull does not realise the full significance of his statements and to where such actions may lead! Perhaps the following relation of a certain 'lifting' and its possible results may make it clearer to him, and to others holding similar views, if any such there be.

Some years ago I completed a scientific work on entirely new lines, and sent my MS. to a firm of publishers, who wrote me saying they had forwarded it to Sir — for report. A few weeks later the publishers wrote to me again, with the information that the report of Sir — was not at all favourable and they returned my MS. accordingly.

I despatched it immediately to a second publisher, who accepted it at once and we completed arrangements for its production.

That its publication was justified is shown in the fact that it has since become a standard work on its subject, and adopted as a text-book by many universities and educational bodies the world over.

Even while I was correcting the proofs, however, my bookseller, in a casual, friendly way, showed me a prospectus of a forthcoming book by Sir —, giving three specimen pages which were 'lifted' from my MS. word

for word. The title only appeared to have been altered; in all other respects the book seemed to be mine throughout.

I wrote to the publishers to whom I had first sent the MS., who (notwithstanding their two letters sent to me, cited above) now replied that they never had submitted my MS. to Sir —!

I then turned the whole matter over to my solicitor. He wrote to Sir —, who neither replied to nor acknowledged the letter, but the trade was circularised to the effect that owing to his many engagements Sir — found himself quite unable to produce his work on —, consequently the proposed publication was abandoned.

A few weeks later my own work appeared, with the result stated. The question is, 'What would have happened had the pirated copy appeared first?' Under another title I might never have seen the book; and, further, the MS. having previously been sent out to only one publisher who decided to prevaricate over it in someone else's interest (see above), my own proof of precedence might possibly have been very difficult to maintain against a book already published.

If publishers' readers are allowed to take off the 'cream,' and to 'cull' from authors' MSS. and incorporate what best suits them in their own published works 'without always troubling to acknowledge it,' the work from which the 'culling' is made being unpublished, there is opened out not only a great breach of faith but a serious menace to any and every author.

Publishers' readers, like Caesar's wife, should be beyond suspicion, or no author's work is safe.—Yours, &c.,

Congl Wyntog,

Pen-y-Groes, N. Wales.

JOHN MASTIN.

SIR,—As bearing on the interesting correspondence between Dr. Eaglefield Hull and Mr. Percy Scholes, may I draw attention to one or two cases in Dr. Hull's book in which my own work seems to have been laid under unacknowledged contribution? I wish to do so not from the least spirit of unfriendliness to Dr. Hull, but to point out to him the difficulties and dangers, both for himself and for others, involved in what appears to be his method of quoting other authors without giving the reader any indication that he is indulging in quotation.

In his chapter on Wagner, Dr. Hull has the sentences quoted in the left-hand column that follows: in the right-hand column are certain sentences from my 'Wagner as Man and Artist':

'Wagner had this wonderful capacity for bathing each scene and each character in a light of its own. One can almost tell the time of day. Take the blinding sunlight on the mountain height on which Brynhilde awakes to human life and love' (p. 126).

'No one except Hugo Wolf has ever approached Wagner in the capacity for bathing each scene, each character, in a light and an atmosphere of its own' (p. 308).

'In Wagner's music, as in Wolf's, one is conscious not only of the locality and the person and the race: one can almost tell the time of day. Music like that at the awakening of Brynhilde would go with nothing but a mountain height in blinding sunlight' (p. 310).

It is true that Dr. Hull more than once mentions my name in his chapter on Wagner, but no hint whatever is given the reader that my actual phraseology is being employed in the sentences I have quoted above from 'Music: Classical, Romantic, and Modern.'

Let me now quote, in the left-hand column, some passages from Dr. Hull's chapter on Mozart, and in the right-hand column some passages from an article of mine in the *Sunday Times* of July 4, 1926—i.e., a considerable time before the publication of Dr. Hull's book:

'There is yet another side to all this serene music. Some of his contemporaries found his music melancholy. This strain comes out in

'That there was a pessimistic and even wild strain in him is certain, but it shows itself in phrases rather than in works or

the most unexpected places. *The great descending B minor phrase at the opening of the section of the Adagio for strings in the second Divertimento, and the opening phrase of the C minor Pianoforte Fantasia, supply remarkable cases of this baffling blend of melancholy and passionate revolt. Then there is that curious spiritual tumult in the introduction to the C major String Quartet. The rough accents, the angularity of his dynamic curves, his hard harmonic doublings, reveal at times a sombre irritation, some indefinable bitterness which remind us vaguely of certain morbid states in Strauss's "Salome" and "Elektra."* But Mozart soon turns aside from these wild strains. *No sooner has the cry come than consolation flows in; no sooner is the terror sighted than he is able to turn away and dismiss it from his mind. As a fifteen-year-old boy he wrote from Milan to his sister: "I send you a couple of lines. I saw four fellows hanged in the Cathedral Square. They hang them here just as they do at Lyons." That is all; the horrible experience is dismissed. The subject is puzzling. Was this supremely gifted, abnormally sensitive little being unable to feel the tragedies of life as other men? Or did he possess some superior philosophy which enabled him to rise above the unpleasant side of things?*

movements as a whole. A typical illustration may be had in the Adagio for strings in the second Divertimento. *The great descending B minor phrase with which the second section of the Adagio opens is one of the most tragic melodies ever written by Mozart—a blend of noble melancholy and passionate revolt. Any other composer, and especially a 20th-century romantic, would have made it the text for a long rhapsody of sorrow; we can imagine how Tchaikovsky would have wallowed in the emotional possibilities it presents. But with Mozart this mood lasts only a moment; no sooner has the cry been wrung from him than consolation comes, in the shape of a variant of the phrase that swings round into the major and re-establishes the main mood of the work. A similar unconscious procedure will be found here and there in the introduction to another of his most serious works, the C minor Fantasia for pianoforte.*

'In these and a thousand other cases that might be cited the principle and the effect are the same; it is as if a cloud trails across the sun for a moment only, as if Mozart could not bear to dwell any longer than that on the darker aspects of life . . .

'The puzzling question is as to how deeply Mozart really felt the tragedies of his own experience and of men in general. Did they bite deep into him and he consciously brought to them some sort of philosophic anodyne of his own; or was he so made that he was incapable of experiencing certain sensations and emotions with the intensity of other men? There is a curious passage in one of his early letters to his sister that may perhaps have more significance than has hitherto been accorded to it. "So that you may not suppose I am ill," the fifteen-year-old boy writes from Milan, "I write you a couple of lines. I saw four fellows hanged in the Dom Platz. They hang here as they do at Lyons." That is all! It is a strange way for a delicately constructed boy to write about so horrible an experience. Did he feel the horror of it, or was it just an odd spectacle that provoked no particular reactions in him?"

I have italicised the points of verbal coincidence between the two passages; but what may be called the intellectual coincidence is even more striking. There is nothing purely personal to myself, of course, in the argument I was developing in my article—that alongside the conventionally-recognised strain of serenity in Mozart there runs a less generally recognised strain of melancholy; and Dr. Hull might well have developed this now familiar thesis on his own account. But I do not remember to have seen elsewhere the thesis illustrated in the precise way adopted in my article, at all events as regards the theme from the second section of the Adagio of the second Divertimento (Dr. Hull's reference to 'the opening of the section of the Adagio' suggests a little confusion), and as regards the attempt to throw a light on this phase of Mozart's psychology by the passage about the Lyons hangings. It is not *a priori* impossible, of course, that Dr. Hull or anyone else, without having seen my article, should hit upon the same line of speculation and the same illustrations; but all in all I fancy the reader will agree with me that Dr. Hull has done me the honour to read that article of mine, and that not only the substance of it but a good deal of the phraseology of it has been incorporated in his own book without any hint of this having been given to the reader.

Dr. Hull justifies his rather frequent procedures of this kind by quoting a passage in the preface to his book: 'I have taken stones for my walls, and tiles for my floors, wherever good material came to hand, without always troubling to acknowledge it when the lifting is as apparent as the use of the stones and columns from Hadrian's Wall by the church-builders of Northumberland.'

May I point out to him, however, that the analogy is illegitimate? In the first place, when the church-builders of Northumberland took the stones and columns of Hadrian's Wall and used them for their own purpose they were merely laying hold on matter that had long been derelict and was nobody's property in particular. It will hardly be contended, I think, that the words of living authors, published only a little while before Dr. Hull issued his book, are matter of that kind. In the second place, has Dr. Hull ever reflected what may happen when an author from whose journalistic work he has quoted without acknowledgment (I say nothing of a work as yet unpublished, such as that of Sabaniev) comes to publish that work in book form? Suppose I bring out a study of Mozart one of these days, and incorporate in it the substance of my *Sunday Times* articles on the subject. Is there not a possibility—even a probability—that many people who remember Dr. Hull's remarks on Mozart will notice the verbal similarity between those remarks and mine, and, ignorant of my priority in the matter, will accuse me of having plagiarised from Dr. Hull?

As I began by saying, in writing this letter I am actuated by no unfriendly feeling towards Dr. Hull, who has done me the honour so often to show that he has read me. I simply wish to point out to him that this method of his of quoting verbally from other authors without giving the reader the slightest indication that he is indulging in quotation is one that may some day lead to far more trouble for both parties than it is worth.—Yours, &c.,

ERNEST NEWMAN.

#### ABSOLUTE PITCH

SIR,—I have been deeply interested in this subject for many years.

Your correspondent 'A Reader,' in the December issue, I will deal with first. His case is *exactly* the same as mine. I have often seen letters in your valued journal on the subject, but not one has been so explicitly explained before and none such a replica of mine. But possibly I can go further. I can name a note, or key, of any perfect chord struck, without assistance. I have been tested. I was at an organ recital at St. Stephen's Walbrook, when an old friend of mine played a piece which had only been published a short period. I told him I had not heard it before, but nevertheless I could tell him what key he started in, and the following keys it changed from and into, and he admitted I was *absolutely* correct.

I agree with 'A Reader' that normal pitch is the only right one. Why have more? Cannot we have a standardised one, *i.e.*, normal pitch.

See how convenient it would be for instrumentalists and vocalists alike; then, possibly, we should have more people with that awful, yet very useful, malady of absolute pitch—and perhaps not.

I had a further experience recently at St. Michael's Church, Cornhill, which organ is to my *absolute* pitch a half-tone higher than is usual. Anybody who makes an investigation on this point will no doubt find I am right.

With regard to your second correspondent, Mr. J. A. Clegg, who writes on this vexed subject in your January issue, on page 61, I am sorry to say I cannot agree with his views. He says there is no such thing as 'Absolute Pitch.' I beg to differ. There is such. I am certain that that particular thing can be hereditary, because my mother, and her father, and no doubt before him, could pitch a true note, *without a note given beforehand*. I believe that, at all our colleges, for an ear-test examination a note is given beforehand. There are several people no doubt who can guess a note when they are started by, say, the note A. I don't want a starting note. I was at a friend's house a week or so ago; I said to my host, 'Do you know what key that fellow is singing in?' (I did not know the song, it being entirely new to me), and I got up and struck the key on his Bechstein pianoforte, which was perfectly in tune with the pianoforte at the Studio. I struck the singer's last note to give proof again (which proof was not necessary), and my host marvelled. So your correspondent will observe that I don't worry my head about other people's *Doh*.

I have been a reader of your very interesting journal for thirty years. I apologise for taking up so much space, but I shall be most grateful to you to print my verbalbatim. I have made it as brief as possible.—Yours, &c.,

11, Holden Road, PERCY J. D. RICHARDS.  
North Finchley, N.12.

SIR,—I have not perused any musical periodical for some years, and it is a singular coincidence that, a few days before accidentally seeing a letter on the above subject in your January issue, I should have been wondering whether the faculty of absolute pitch had ever yet been the subject of a searching symposium.

I am not what your correspondent Mr. J. Arthur Clegg calls 'an absolute pitter' . . . to some extent. My faculty, which was first observed at the age of eight, is the best specimen I have encountered, and I have known many.

If, therefore, there should be a body of musicians, such as the Musical Association—before which I had the honour more than once in pre-war days to lecture—whose members are desirous of discovering what are the precise limits of the faculty, I should be very happy indeed to lend, as it were, my ear. The result would, I think, prove that it is a more mysterious affair than is generally supposed.

I wish to make it clear that I have no desire to argue any sort of case for the faculty, but merely to place myself at the disposal of such a body—giving an account of my experiences in the matter and contributing in every way possible to a search for the truth.—Yours, &c.,

20, Edwardes Square, W.8. M. MONTAGU-NATHAN.

#### DID HANDEL WRITE THE 'BUFFS' MARCH?

SIR,—It is a very old tradition in the Buffs that our regimental march was written by Handel, and I should be very much obliged if you can help me to establish the fact.

On the face of it, there seems no reason why it should not be so. Up to the time of Handel's death, in 1758, the Buffs had been known for nearly twenty years as Prince George of Denmark's regiment. Handel did not visit England until 1710; but he was never prejudiced against royalty, and he may have thought it would be a delicate compliment to write a march for the late King Consort's regiment, or Queen Anne may even have suggested that he should do so.—Yours, &c.,

F. W. TOMLINSON

Naval & Military Club, (Major; Hon. Sec., the Buffs' History).  
94, Piccadilly, W.1.

\*We are sorry that among the dozen musical journals published in this country not one is good enough for the august eye of Mr. Montagu-Nathan.—EDITOR.

#### DIPLOMAS

SIR,—Recent discussion about musical diplomas has only touched the fringe of the matter. The whole system at present tends to make our profession a laughing-stock.

What is the use of condemning an unfortunate L.R.A.M. because he took his diploma in the pianoforte and teaches the violin, when it seems that almost invariably the possession of a University degree in music is taken as evidence of ability to teach almost anything?

A music degree in most cases is evidence of nothing but a vast theoretical knowledge and the power to write much counterpoint. How does it qualify a man to teach the pianoforte, to train a choir, or to play a church organ? Yet it seems to be generally accepted as a more important qualification than any diploma.

The fact is that the whole system needs overhauling with a view to abolishing the multiplicity of alphabetical complexities, and to the fair grading of degrees with diplomas. Why, in any case, should the theoretical man have the monopoly of a degree? In a very practical subject like music it seems rather absurd.

I suggest that the two great music schools ought to grant the degrees of D.Mus. and B.Mus.—in addition they might have a lower degree of L.Mus.—and abolish all their diplomas. These three degrees would then be obtainable either at a University or at one of the great music schools, and in any subject. Thus you might be B.Mus. (Oxon.) or B.Mus. (R.A.M.), D.Mus. (Lond.) or D.Mus. (R.C.M.), and so on. The subject in which you took the degree might be theoretical or practical. The degree, on the face of it, would not show in what subject it had been taken, *any more than an Arts degree does at present*. (Do those who make a fuss about the poor L.R.A.M. above-mentioned, realise that when you write yourself M.A., there is nothing whatever to show in what subjects you took the degree?)

The Burnham scale of salaries for school teachers allows a higher scale of salaries for graduates, and graciously allows the chief musical diplomas to count as degrees. But I assume that a Mus. Doc. who could not play the violin at all would be entitled to the graduate scale as a violin teacher, while Kreisler (unless he has a degree) would not. Would it not be as well to get rid of such absurdities?

I suggest the abolition of all this alphabetical nonsense, and the use of the three degrees above mentioned. Given that the standard of examination were kept severe, these degrees would stand for definite grades of proficiency in any subject, theoretical or practical. It would of course be up to anyone employing a D.Mus., B.Mus., or L.Mus., to find out in what subject the graduate was qualified, just as one must at present with a B.A. or M.A.—Yours, &c.,

Loretto School, C. H. STUART DUNCAN.  
Musselburgh, Midlothian.

#### MOZART'S LETTERS

SIR,—I have in preparation, and hope shortly to publish, a new English translation of Mozart's letters. This will be based in the main on the standard German edition by Ludwig Schiedermair (Munich, 1914), but I hope to be able to include a certain amount of new material. In Schiedermair's edition a number of letters are reproduced from the very imperfect versions preserved in Nisser's biography of Mozart. The originals of several of these letters are almost certainly still in existence, but up to the present I have only succeeded in tracing one of them. I should be greatly obliged if private collectors or public librarians who have original letters of Mozart's in their possession, or under their charge, would be so good as to send me particulars of them.—Yours, &c.,

Oxford & Cambridge Musical Club, C. B. OLDMAN.  
6, Bedford Square, W.C.1.

#### THE SMALLEST FOUR-MANUAL ORGAN?

SIR,—On pp. 56-57 of your January number you give an interesting account of the four-manual organ of twenty-two speaking stops which is to be found in the Chapel of Jesus College, Cambridge. The writer of the article expresses

the belief that it is probably the smallest four-manual organ in existence; but here he errs. An Oxford college (St. John's) can show a still smaller specimen.

I append the specification (correct to the best of my knowledge):

PEDAL			Principal			FT.
Bourdon	...	...	16	Stopped Diapason	...	4
Flute	...	...	8	Open Diapason	...	8
SWELL			CHOIR			
Hautboy	...	...	8	Open Diapason	...	8
Suabe Flute	...	...	4	Stopped Diapason	...	8
Vox Angelica	...	...	8	Flauto Traverso	...	4
Stopped Diapason Bass	...	...	8			
Violin Diapason	...	...	8			
SOLO			COUPLERS, ETC.			
Trumpet	...	...	8	Solo to Great.		
Harmonic Piccolo	...	...	2	Solo to Pedal.		
Cremona	...	...	8	Choir to Pedal.		
Harmonic Flute	...	...	8	Swell to Pedal.		
GREAT			Tremulant.			
Fifteenth	...	...	2			
Twelfth	...	...	2½			

The organ consists therefore of nineteen speaking stops, plus Tremulant and Couplers. The whole is contained in a case not exceeding 5-ft. by 9-ft. by 11-ft. high. Of its origin I know very little; but I believe St. John's purchased it from Ely Cathedral.—Yours, &c., B.

#### MORE CINEMA VANDALISM

SIR,—I feel I must bring to your notice the following incident, which caused me great indignation recently.

Last week I had to spend some time at Oxford, and in order to while away part of an afternoon I went to the cinema. The usual kind of sentimental film was being shown, and during a scene in which, if I remember rightly, some wealthy lady was falling in love with her chauffeur, I realised suddenly that the orchestra was playing music which was vaguely familiar. Imagine my horror when I knew it to be none other than the 'Et Incarnatus' from the B minor Mass! Needless to say it was being rushed through in a vulgar manner, but was nevertheless quite unmistakable. Can nothing be done to stop this sacrilege?—Yours, &c., P. H. COOKE.

14, Church Road, Stanmore.

#### EAR TROUBLE

SIR,—The correspondence appearing in the *Musical Times* of late re difference of pitch between the ears of the same person, interested me considerably, as I had a similar experience some years ago. My right ear (the weaker) gave the higher pitch of the two, contrary to what I would have expected. Of late the right has become nearly deaf, but when I 'listen-in' the sounds seem to enter through that ear.

About forty years ago I visited some schools with Prof. Junkerman, Inspector of Music in Cincinnati. In one of the classes I noticed that a pupil kept singing several notes lower than the rest all through the exercise. The Professor informed me that the child sang correctly, but always a fourth below. I am sorry now that I did not watch the development of this most interesting case. The scholar (if still alive) would be a lady of about fifty-five.—Yours, &c., JACK EDWARDS.

13, Great Darkgate Street,  
Aberystwyth.

#### NIKOLAI MEDTNER

SIR,—As a devotee of the pianoforte works of Nikolai Medtner, I am grateful for the article on p. 209 of the *March Musical Times*.

I agree with every word of Sabaneev's appreciation of the Master's compositions, and would go even farther than he does. Medtner possesses a gift of haunting melody which is wanting in Brahms and Schumann, the two masters of the pianoforte with whom he can most aptly be compared, while in technique he is no mean rival of theirs. (It is in *envergure*—in scope—that he falls short of their

standard.) But of course neither of those two composers had any of the dreamy Slav blood in their veins.

In my humble opinion the music of the future will be Slav, stiffened by German efficiency and industry. And in that case, is not Medtner a forerunner of the coming Master?—Yours, &c., A. W. R. COLE.

30, Upper Phillimore Place, W.8.

#### THE EARLIEST USE OF THE LEITMOTIVE

SIR,—Mr. Munro Davison is quite right in pulling me up for a piece of careless writing. I never meant to imply that Wagner was the first to use the leitmotive (we all remember, e.g., the Zamel *pizzicati* in 'Freischütz'). I should have used the expression 'popularized' instead of 'illustrated.' I am unfortunately unacquainted with Spohr's oratorios. But as regards the *idée fixe* in Berlioz's 'Symphonie Fantastique,' to describe it as a leitmotive is, I think, to stretch the point almost to breaking strain.—Yours, &c., M.-D. CALVOCORESSI.

SIR,—I would like to call attention to its use in Beethoven's 'Fidelio' (1805). In the first Act (No. 9, due between Pizarro and Rocco) Pizarro lays his plot before Rocco, and says, 'Without myself revealing, into the dungeon I steal . . . one blow and he is dumb,' the last four words being accompanied by *pizzicato* unison notes in the bass.

This is very effective and impressive. Later, in No. 11 (2nd section), after the Prisoners' Chorus, Scene 2, in the duet between Rocco and Leonora, the same *pizzicato* passage occurs, when Rocco says 'We have to release the prisoner (but how, alas!) . . . I do no killing, but the Governor himself will do the deed': after which follows the *pizzicato* passage solo, in the manner of a gesture completing the meaning of a sentence—a kind of musical apophysis, as is often employed in elocution or in everyday speech. Taking Novello's Edition, vocal score, on pp. 73, 104, and 125 will be found the passages referred to.—Yours, &c., ALFRED MISTOWSKI.

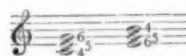
12, Richmond Mansions,  
Denton Road, Twickenham.

#### 'THE NATURE OF HARMONY'

SIR,—The last article on the Minor Harmony (January *Musical Times*, p. 17) tempts me to make the following suggestion: The sounding of a fundamental note with its octave and twelfth produces as a resultant the missing note of the major triad. Thus, in the key of C minor, the resultant of C and G is E. Is not, then, the minor chord a dissonance, the played E♭ clashing with the implied (and often heard) E♭?—Yours, &c., V. W. LEATHERDALE.

Delhi, India.

SIR,—In my previous letter (February number, p. 161) I misunderstood Dr. Shirlaw when he said that the notes of the minor triad were those of the major triad taken in reverse order. From his contribution to last month's *Musical Times*, I learn that he does not mean the same notes, but merely the same figures. In other words, his theory is identical with Dr. Riemann's—a theory which I understood him to have rejected (*vide* his article in the January number). Dr. Shirlaw marks the triads thus:



but these figures refer to two entirely different sets of facts. Those written against the major triad give the ratio of vibrations; those written against the minor triad give the ratio of string lengths. Dr. Shirlaw, if he will pardon my saying so, is juggling with the figures. If 4, 5, 6 represents the major triad, then 10, 12, 15 must represent the minor triad (or, in the particular minor triad chosen for illustration, 5, 6, 7.5). If 6, 5, 4 stands for the minor,



$\sharp, \flat, \natural$  must stand for the major. In either case the imaginary resemblance vanishes.—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT,  
Denton Road, Twickenham.

SIR,—*Re* Dr. Shirlaw's article in the March issue of the *Musical Times*, a learned friend assures me that in musical language 'Generator' has only one meaning, viz., the note of the open string.

Dr. Shirlaw seems to suggest another meaning. But surely the only minor chord which would include the Generator (say G) is  $GB^{\flat}D$ , representing the very high partials 16, 19, 24.

Another minor chord, springing from the Generator (G) but not including it, is DFA (partials 6, 7, 9).—Yours, &c.,

St. Cecilia's, J. MORRISON,  
Spinkhill, Chesterfield.

#### THE PULCHRITUDINOUSNESS, ETC., OF A FAMOUS N.Y. CHOIR

SIR,—In your October issue I read an interesting letter written by an ex-Cathedral chorister as a sort of challenge to Mr. Sydney Nicholson's then recent statement that American boys are not naturally good singers.

At the time of reading that letter I was at home (in England), and I had not the very slightest intention of travelling to the United States. However, business necessities made a trip imperative, and being by way of an intelligent lover of Church singing I naturally hastened to hear the best of the choirs of men and boys in New York, Chicago, and elsewhere.

The letter to which I refer made some quite extravagant remarks about the beauties of the singing at Grace Church in New York City. It was natural to assume that I should be interested in hearing this celebrated choir.

Here are my reactions. The choir of Grace Church is one of the finest appearing choirs I have ever looked at in any church. Not especially because of any unusual pulchritudinous assets do I say this, but because of the splendid appearing men and the unusually fine-looking boys. The choir as it enters the church is impressive, and this impressiveness of carriage and bearing, together with the unbelievably lovely atmosphere of the church itself and the majestic procession of a bass section, which individually measures 6-ft., captivate one at the start.

It is safe to say that perhaps some of our English choirs might acceptably take a tip from this choir on appearance. The dignity of black patent leather shoes, low-cut, made the walk of the boy singers as they proceeded over the chancel steps a pleasure to the eye after years of sundry sorts of pedal coverings which one grows accustomed to in some of our churches. The choirboys at Grace Church wear patent-leather shoes and black stockings, long white cottas almost to the ground, and the uniform Eton collar and tie, with the difference of the cotta being attached to the collar and no black space showing between.

As the choir enters one's first impression is that here is a splendid looking choir, immaculate and churchly looking to the last word.

Of the singing: There is some justification for the opinion that Grace Church, New York, boasts a great choir. It is not a perfect choir by any means, but it is a truly fine choir. The tenors and basses are incomparable. We have nothing like them in any English choir. There are probably plenty of voices equally fine scattered all over the city of London, but nowhere have I heard such a set of men singing in one choir.

The boys of the choir have their vocal limitations. It would seem to me that their one fault is singing through almost closed lips. The tone is beautiful, but it is a cold tone, lacking the warmth of some of the boy choirs one hears in England. It is perhaps safe to say that the boys of Grace Church sing much as the average American acts in business—coldly, impassively, and thoroughly. There is plenty of tone-colour, they are superb in smashing *forte* passages, and sublime in their spinning out of *diminuendos*: but there is that lack of warmth. I observed them closely as they sang, and my judgment is that Grace Church choir has quite a remarkable assemblage of boys and men—

quite the best-trained choir I have ever heard and certainly a resounding set of men—yet a great deal is sacrificed by the boys because they are singing too 'thinly.' An open mouth would readily correct this fault, but the style of the boy choir seems to be for the more brilliant sound. It is less acceptable to the ear than the velvety and smoothly produced sound such as our boys in England get so naturally. The enunciation of the boys is open to discussion; it is questionable.

I think my reactions will prove of interest to British choirmasters who are evincing unusual interest in the choir of Grace Church, New York.—Yours, &c.,

Flushing, L.I., U.S.A. ERIC L. WHEELER  
(formerly of the Temple choir and the Abbey).

#### A VETERAN CLARINETTIST

SIR,—I felt greatly interested in your article relating to Mr. Julian Egerton (in the *Musical Times* of March 1), whose acquaintance I was privileged to make—quite accidentally—when travelling to London, in November, 1925. I suppose 'birds of a feather will flock together'—if I may be permitted to say so—although mine, an amateur musician's, is but a borrowed plumage. I think we talked music all the way, exchanging reminiscences, and I for one felt sorry when the journey's end was reached.

You refer to Richter's arrival in England in 1879. I remember an earlier occasion, to wit, the Wagner Festival at the Royal Albert Hall, in May, 1877. I still have the programme in my possession, giving the names of conductors, singers, and members of the orchestra. Wagner himself was present, and conducted the first number on the programme (the 'Kaisermarsch'), then handing the baton to Richter. The Master began to show his age; he conducted in quite a subdued manner, very different from that of the early Bayreuth days, when—as malicious critics reported—new floor-boards had to be continually provided in front of the conductor's desk.—Yours, &c., E. G. C.

#### 'THE BOOSTER IN ORGAN BUILDING'

SIR,—In reference to the article under the above heading which appeared in the February issue of your excellent publication, will you allow me space to correct one or two mistakes which have crept, inadvertently I am sure, into Mr. Whitworth's text?

'Father Willis's extraordinarily clever device for starting and stopping the blowing machinery in the Dome of St. Paul's' was not his at all, but was designed and installed by my father, Henry Willis II., in February, 1902. The circumstances were that the hydraulic engines in the Dome had hitherto been started and stopped by a man who went up to the Dome before and after Services for the purpose. This was a distinct nuisance, but the engineers had assured Sir George Martin that a control from the console was not within the range of practical politics. When Sir George was at the old 'Rotunda' in Camden Town in consultation with my father, about the organ for St. Saviour's Church, Ealing, he mentioned what a boon it would be to be able to start and stop the Dome engines from the keyboards, and I remember well my father saying, 'I can do it, but it will cost you £30!' The financial difficulty was overcome, and the device inserted, also wind indicators at the console for the Dome L.P. and H.P. A case of an organ-builder stepping in where engineers feared to tread!

Another slight error in the same article should be corrected. The article goes on to state that at Liverpool Cathedral the wind of the main rotary blowers is 'boosted' up to 50-in. This is not the case. There are two main blowing sets which are identical, each having a main blower raising a pressure of 12-in. and a Booster raising this 12-in. wind to 24-in. An entirely independent apparatus is provided for the 30-in. and 50-in. wind, the 30-in. being boosted up to 50-in. This H.P. set has a separate push-button starter at the keyboard so that it may be started and stopped as required.

The term 'Booster' is undoubtedly American in origin, and in its original sense referred to an individual who dilated upon the high excellence of the goods he had for sale or the services he could render, to the point of

exaggeration. Such an expressive term was adopted by engineers to describe a piece of mechanism increasing 'an already existing force,' as Mr. Whitworth so aptly defines it.—Yours, &c.,

HENRY WILLIS.

234, Ferndale Road, Brixton, S.W.9.

### JOHN DANVEL

SIR,—Perhaps I may be allowed to correct a small error in Dr. Grattan Flood's article on John Daniel (or Danyel, as the composer prints his name). On p. 219 of your last issue he says that the 'unique copy' of the 'Songs for the Lute, Viol, and Voice,' 1606, is in the British Museum Library. There exists at least one other copy, which was lent to the Music Loan Exhibition held by the Musicians' Company at Fishmongers' Hall, 1904, and duly entered in the Illustrated Catalogue, published in 1909, p. 83. It was lent by a private collector, and I have excellent authority for stating that it is still in his library.—Yours, &c.,

G. E. P. A.

[Some 'Letters' are unavoidably held over.—EDITOR.]

## The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Two violinists and pianist wish to meet 'cellist to practise advanced music. Oldham or Rochdale districts.—H. CHARLESWORTH, 101, Beal Lane, Shaw, near Oldham.

Pianist (gentleman) wishes to meet amateur pianists for duet playing. Also vocalists and violinists for practice. Birmingham and surrounding towns.—A. KELVEY, 76, Oval Road, Erdington.

Young gentleman singer wishes to meet good accompanist, able to play solos, for mutual practice. Also soprano or tenor for duets. S.E. or Croydon districts.—A. F., c/o *Musical Times*.

Lady pianist wishes to meet violinist for mutual practice of classical sonatas, &c. Beckenham or Bromley districts.—S., c/o *Musical Times*.

Pianist (lady) wishes to join trio or quartet for experience. N.W. London.—W. E. R., c/o *Musical Times*.

Amateur pianist (lady) wishes to meet violinist for mutual practice. One evening a week. S. Norwood and Croydon districts.—V. C., c/o *Musical Times*.

Lady accompanist (experienced) wishes to practice with singer, or join small orchestra. London.—A. B., c/o *Musical Times*.

Young soprano wishes to meet experienced pianist for mutual practice. Beckenham or near district.—E. RUSHDEN, 55, Kendall Road, Beckenham.

Violinist (young) wishes to join quartet or small orchestra for mutual practice.—REGINALD WINTER, 100, Lauriston Road, Hackney, E.9.

Young lady vocalist wishes to meet pianist (good sight-reader) for mutual practice.—BM/ZTPZ, London, W.C.1.

Pianist and accompanist (lady) wishes to meet singer for mutual practice. London.—B. R., c/o *Musical Times*.

Vocalist (lady) wishes to meet pianist (good sight-reader), for mutual practice, at her house.—26, Pembroke Gardens, W.8.

Pianist wishes to meet advanced vocalists for practice in accompanying *Lieder* and modern songs. S.E. London.—H. P., c/o *Musical Times*.

Gentleman vocalist wishes to meet good solo pianist and accompanist for mutual practice. Also contralto, soprano, and tenor for duets and quartets. Croydon or S.E. districts.—N. K., c/o *Musical Times*.

Viola player or first violinist, also second violinist, wanted to complete string quartet near Chiswick. Good time-keepers essential. Evening meetings.—E. B., c/o *Musical Times*.

## Sixty Years Ago

From the *Musical Times* of April, 1868:

So thoroughly has the 'encoring' system taken possession of English audiences that with many of the lower classes it is really considered as a French word expressing enthusiastic applause. We remember, a short time since, hearing an elderly female, who had just left a theatre, informing a friend whom she met that a celebrated actor was 'encored the moment he came on the stage'; and that during the whole evening she had 'never heard a man so encored in all her life.' It is a melancholy fact that had this old lady been in the habit of attending concerts, her description of the manner in which the performers were received, even in the true sense of the word, would scarcely be an exaggeration; for assuredly, although we cannot say that they are encored the moment they come on, their songs are usually re-demanded almost before the symphony has ceased; and it may truly be affirmed of Mr. Sims Reeves that he is continually 'encored the whole evening.' Convinced as we are of the pernicious effect of this system upon art and artists, it is only as faithful chroniclers of musical events that we feel ourselves compelled so constantly to record the number of encores insisted upon during a performance. In the notices of country concerts sent to us for insertion we are always reminded, by crosses, red lines, and other hieroglyphics, that Miss ——— was encored five or six times during the evening. . . . In one report of a concert, which lately came before us, it was stated that 'the whole of the second part of the programme was encored.'

## Sharps and Flats

We have an eight-year old daughter. I should like to tell you about her. She has the cutest complex. Although she has just had her first music lessons, she wants to play for people. The minute company comes, she sits down at the pianoforte. Doesn't that sound promising?—*Volando Mero*.

Perhaps the most interesting item was the 'Eel-King' of Schubert, sung with good expression by the whole school.—*Liverpool Paper*.

Evidently a hitherto unpublished companion piece to Schubert's well-known 'Trout.'—*Punch*.

Rosewood Baby Grand. Length 5-ft. Three Corinthian legs. Very little use, quite like new.—*Advt. in Daily Paper*.

£12 10s., Excellent Piano, only wants seeing.—*Yorkshire Paper*.

So does our neighbour's, but unluckily it gets hearing too.—*Punch*.

I never sing without my monkey. It has been my mascot. When I was told I could not bring Toto to London I was in despair. I cannot sing without my mascot.—*Tito Schipa*.

## ROYAL ACADEMY OF MUSIC

There have been happenings of unusual interest during the last month, one of the most interesting being the visit of Nicholas Medtner to the social and musical meeting of the R.A.M. Club on Friday, February 24. It was a peculiarly gracious act of the famous Russian composer and pianist to attend in such friendly fashion at such an informal gathering. The evening was a huge success. Not only did M. Medtner play some of his own pianoforte works, but he brought with him his countrywoman, Madame Tatiana Makushina, who sang two groups of songs, with the composer at the pianoforte. Some of these songs are fascinating in their apparent simplicity, but they need a Medtner to illustrate their real artistry. It was a pretty touch on the part of Dr. McEwen to turn over for M. Medtner. The President of the Club, Sir Henry Wood, and Lady Wood, received the guests.

The students' chamber concert, on February 29, began with Marcel Dupré's *Prelude and Fugue in G minor*, Op. 7, No. 3, for organ. This characteristically French work was well played by Mr. Edward Pauer Briggs, and the *Fugue* is most amusing. Beethoven's *Sonata in C minor*, Op. 111, was very well played by Miss Virginia McLean, who comes from Montreal. She is an apt pupil of Mr. Harold Craxton, and should make a name for herself far beyond the confines of the Academy. In addition to her musical gifts she has an excellent platform personality—an invaluable asset. More attention might be displayed by English artists to the matter of deportment, for a favourable first impression goes a long way. Miss Freda Robertson played the pianoforte part in a *Fantasia Trio* of her own composition, assisted by Miss Helen Gaskell (oboe) and Mr. Vivian Gray (horn). It is not great music—perhaps it may be best described as nice—but Miss Robertson shows promise of better things. Miss Joan Coxon sang the Bach aria, 'Sighing, weeping.' She has a good voice and a distinct Bachian style.

The conductors' class and the opera class, in combination, are rehearsing 'Die Meistersinger,' 'Madame Butterfly,' and 'Carmen,' in preparation for the annual operatic week at the Scala Theatre in July. The performance of 'Die Meistersinger' was such an outstanding success last year that the policy of repeating it is to be heartily commended.

One of the most encouraging signs of the times was the students' production of an operatic triple bill in the new theatre. From many points of view this enterprise is deserving of the highest praise. As regards the future of opera in England—not to say in English—it is a very big step in the right direction; and the mere fact that they themselves have not only taken part in the productions but have produced them, will instil in the minds of many young people an abiding interest in opera as a form of music. Again, the undoubted success of the performances should incite all concerned to still more ambitious efforts. The three operas were Dunhill's 'The Enchanted Garden,' Holst's 'Savitri,' and Mozart's 'Bastien and Bastienne.' Everything was the work of the students, without any help or interference from the professors. Even the scenery and dresses were designed and carried out unaided. In such a short notice it is impossible to enter into details, interesting though they might be. Some of the lighting effects were charming, and remarkably well-managed. Mention must be made of Mr. Geoffrey Dunn, the producer of all three works, and a participant in two of them, especially for his admirable English version of Mozart's delightfully naive little opera. The personnel was entirely recruited from the 'second strings,' so to speak, and it will be well worth while if one night of the opera-week in July is devoted to a repetition of this triple bill, for it is deserving of a bigger public.

Apropos of the students' operatic evening, a pleasing feature of the entertainment was the appearance of two Royal College of Music composers, Messrs. Holst and Dunhill, at a Royal Academy performance. It is by such friendly intercourse between two big schools of music that the true spirit of music is kept alive.

One of the most interesting performances of Haydn's *Quartets* by Mr. Lionel Tertis's class took place on March 8, when the 'Seven Words' was given at the Duke's Hall. This work is to all intents and purposes unknown, and its presentation excited much curiosity. The seven short movements known as 'The Words of our Saviour on the Cross' were originally composed by Haydn for the Cathedral at Cadiz, in compliance with a request from the Chapter for appropriate instrumental music for Good Friday. The serial performances of the complete sequence of Haydn *Quartets* will be resumed on Thursday afternoon, May 3.

Present students of the R.A.M. will perform works by ex-students at the Worshipful Company of Musicians' dinner on April 14.

F.

The following awards have been made: Sterndale Bennett Prize (female pianists) to Hilda Bor (London), Dorothy Green and Jacqueline Townshend being highly commended, and Connie Cox commended. Philip Leslie Agnew

Composition Prize to Ethel M. Winfield (London), Yelland Richards being highly commended. Goldberg Prize (tenors) to Edgar Thomas (Morriston, Swansea). Grisi Prize (female voices) to Phyllis Edmundson (Birkenhead), Esther Hulbert, Freda Townson, and Leslie Duff being highly commended. Prize for Viola-Playing to Winifred Copperwheat (London), Philip Burton and Adolph Borsdorf being commended. Edward W. Nicholls Prize (female pianists) to Hilda Bor (London), Margaret Good being highly commended, and Josephine Harrison, Dorothy Manley, Jacqueline Townshend, and Inez Tognolini commended. Cuthbert Whitmore Prize to Frank G. Britton (London), Hilda Bor being highly commended, and Dorothy Manley and Veronica M. Brown commended. Josiah Parker Prize (composition) to Elizabeth Poston (Stevenage, Herts), Guirne Creith being highly commended, and Frank Britton commended.

#### ROYAL COLLEGE OF MUSIC

As was only natural, the last month of the term was somewhat crowded with fixtures, considerable difficulty being found in fitting in the numerous orchestral concerts, recitals, chamber concerts, Patrons' Fund rehearsals, and opera performances. Some of these came too late in the month to be dealt with in this issue, but of the earlier fixtures attention may be drawn to the success of two of the Mid-day Recitals, now a popular feature of the luncheon hour, namely, those given by Mr. Leyland-White (baritone) and Miss Thelma Reiss-Smith (violinello).

Of the two Patrons' Fund rehearsals given in March, one, for executive artists, included Beethoven's 'Emperor' Pianoforte Concerto, played by Miss Gwendol Paul, and Lalo's Violoncello Concerto, played by Mr. Sheridan Russell; the other was devoted chiefly to composers' new works, namely, a 'Dance of Dryads' by Sybil Barlow, a *Prelude and Fugue* by Arthur Dennington, an Irish Suite by F. W. Wadely, and 'Sea Dream,' a nature study for orchestra, by Edward Mitchell. The programme also included Liszt's Hungarian *Fantasia* for pianoforte, played by Miss Sara Chanut.

The Parry Theatre has also been fully occupied, with, among other operatic activity, two works produced on March 12, namely, a ballet, 'The Jew in the Bush,' by Gordon Jacob, an ex-student of the College—and now a member of the teaching staff, and a short opera, 'Fiorella,' by Amherst Webber. The ballet was first heard, in concert form, at a Patrons' Fund rehearsal last year. It is based on one of Grimm's fairy-tales, the story telling of a youth who befriended a witch and was rewarded with a magic fiddle, and a Jew who is cheated by the youth of a bag of gold. The Jew, enraged at the loss, brings the youth before the king and queen and a court of justice, but the youth is saved from execution by the magic fiddle, which compels the king and queen to dance, and by the witch, who hypnotises the court and enables the boy to make his escape. The performance was given by the Ballet Class, with an orchestra under the direction of the composer, and proved him to be blessed with a fine stage sense and a complete command of what is known as the modern idiom. Miss Imogen Holst (the youth) and Miss Craster (the Jew) in the principal parts gave an admirable display, both in dancing and miming, and the Ballet Class danced with remarkable verve and enthusiasm, not missing a single point either in stage action or in rhythmic precision.

Mr. Amherst's opera, 'Fiorella,' given by the Operatic Class, and conducted by Mr. Richard Austin, is a charming one-act opera with a Venetian setting. It had an interesting origin, for the libretto was written by the great Sardou, and it was composed for the De Reszkes some years ago, though it has been rarely heard. The plot turns upon the intrusion of an adventurer, Gattinara, upon whose head a price has been set, into the clandestine meeting of a romantic pair of lovers, whose betrothal has been forbidden by the uncle of the girl (Fiorella) owing to the young man's poverty. The solution to the difficulty is framed by Gattinara, who finds means to restore the lover's lost fortune, and thus remove the old uncle's scruples to the match. Mr. Weber, as might be expected from a composer of his

experience, has produced a most attractive work, well-knit and full of atmosphere, melodious and grateful to the singers, with aptly-timed climaxes and deftly turned phrases. Mr. Leyland White, as Gattinara, showed a nice sense of comedy, backed up by a really dramatic style and a fine baritone voice; Miss Mansfield and Miss Evens, with fewer opportunities, distinguished themselves in a lesser degree.

#### TRINITY COLLEGE OF MUSIC

The annual general meeting of the College Corporation was held on Friday, March 16, Mr. W. W. Cobbett presiding. Mr. Louis Pecskaï and Mr. Alec Rowley were elected members of the Corporation, and Mr. F. Gostelow and Dr. R. J. Wickham Hurd filled the places on the Board rendered vacant by the death of Mr. E. Burritt Lane and the retirement of Dr. Creser. Dr. J. Warriner was elected vice-chairman of the Corporation.

The terminal orchestral concert was given by the students of the College at Queen's Hall on Saturday, March 17, when an overflowing audience assembled. Dvorák's charming Overture 'In der Natur' received an excellent performance, and Brahms's Symphony in E minor was adequately played. Vocal and instrumental solos were given by Ethel Jones, Olga Kantrovitch, Reginald Gibbs, and Frederick Davey.

We regret to announce the sudden death recently of Mr. John Newton, organist of Christchurch Priory, Hants, who was a former student of the College.

#### A NEW SCHEME OF COMIC OPERA

It is good to hear that Mr. Walter Johnstone Douglas is again getting together the company which last year gave us those admirable performances of 'Cosi fan Tutte' at the Kingsway, with a view to another and slightly more ambitious season next May. At a meeting held at 40, Upper Grosvenor Street, the opinion was expressed that comic opera suited the genius of the nation better than music-drama. The speaker could have gone further, and asserted boldly that if opera is now in a parlous state the cause must be sought partly in the disproportion between the serious and the comic genres. Verdi and Wagner have each left but one comedy to balance their many serious operas. The same may be said of Puccini and Rossini. Yet in every case it is the comedy that to-day is generally accepted as touching the high-water mark of the composer's achievement. Neither Wagner nor Verdi did anything finer than 'The Mastersingers' and 'Falstaff.' Of all Puccini's operas, 'Gianni Schicchi' alone has been welcomed with equal warmth and sincerity by the crowd and the elect. The present generation knows nothing of Rossini beyond 'The Barber of Seville.'

This is one of the reasons why the new scheme should succeed. A second reason will be found in the very attractive programme Mr. Johnstone Douglas and his friends have chosen. It consists of a revival of 'Cosi fan Tutte,' the opera which both in London and at the recent Bristol Festival proved so reliable an attraction. Cimarosa's 'Secret Marriage' and a triple bill consisting of Vaughan Williams's 'Delectable Mountains,' de Falla's 'The Puppet Show of Mastro Pedro,' and Schubert's 'Faithful Sentinel,' complete the scheme, which will be conducted by Dr. Adrian Boult. Schubert's little opera is a novelty. Its original form was that of a *Singspiel*. It has been re-edited recently, and is sure to prove one of the special attractions of the season.

Finally, a word must be said about finance—the bugbear of all opera enterprise. All the artists give their services for a purely nominal fee. Thus the sum which guarantors are asked to lend is reduced to a minimum, about £2,500. Naturally the singers hope finally to derive more substantial rewards. But these will be shared out only after the loan has been repaid. Since sceptics abound, it may be added that the same procedure was followed in regard to the production of 'Cosi fan Tutte' last year, and that at the end of the season every penny of the loan was repaid. From whatever point we examine it, Mr. Johnstone Douglas's project seems as watertight as artistic intelligence and practical foresight can make it. It deserves to succeed.

F. B.

#### MUSIC AT THE ENGLISH CHAPELS ROYAL

The announcement that by special permission of the Lord Chamberlain, Mr. Stanley Roper's paper on 'Music at the Chapels Royal, c. 1135 to the present day,' would be delivered in the Chapel Royal, St. James's Palace, drew a large number of the members of the Musical Association on December 6. Mr. Roper said that the long story covered a period of nearly eight centuries, and embraced the musical activities of many of the most prominent musicians that our country had produced. The English, at least as far back as the period of John Dunstable, were celebrated for their love of music and good voices, but references to the choirs of the English sovereigns dated from two hundred and fifty years before Dunstable. Great as we knew the influence of the King's Chapel to have been in the Restoration period, we could not doubt that it was an even greater incentive to musical effort and development in very early times.

In at least one respect the establishment could be regarded as a Royal peculiar, for whereas in the course of its history six distinct Chapels Royal were mentioned, yet in its earliest times there was undoubtedly no fixed building at all. Dr. Jebb said in 1843: 'This establishment belongs to no fixed abode, but attends the sovereign wherever he may be resident.' Of this there were many proofs, among them records relating to Henry III., Henry V., Henry VIII., and George IV. In general the services had been confined to the King's Palace in London, then to the present building in 1532, and continued there for the remaining years of the Tudor period; thence under the Stuarts to the magnificent chapel at Whitehall, destroyed by fire in 1698. Sub-Dean Dolben took a somewhat broad view of what constituted a Chapel Royal, for in 1714 he successfully claimed for himself and the choir the right to officiate in St. Paul's Cathedral in the presence of the sovereign, 'as being the King's Chappell upon this occasion.'

Dr. Gratton Flood a few years ago brought abundant evidence to show that the foundation of the Chapel Royal was much earlier than had been generally supposed. In the Red Book of the Exchequer it was first mentioned in 1135. The Calendar of the Liberate Rolls from 1227-40 contained numerous references to the Chapel Royal. The Calendar of Patent Rolls told us that as far back as 1303 it was customary, as now, to further the education of the Children when their voices broke. The effect of this custom was far-reaching, for it soon became the means whereby a departing chorister's musical education was continued, and had much to do with the successful maintenance and development of our cathedral music. There were several records of the choir attending Henry V. in France, and there was a very early reference to the practice of impressing boys, proving that the custom was in existence at least sixty-four years before what was supposed to be the first commission of Richard III. in 1484. There was also an interesting allusion to the anthem, for in 1526, in an order defining the duties of the Royal Choir, it was expressly laid down that they were to sing an anthem in the afternoon. It had often been said that the anthem was first introduced to the service under Queen Elizabeth, but Fayrfax received twenty shillings from Princess Elizabeth in 1502 'for setting of an anthem.'

After a detailed survey of the Masters of the Children, and the work of the composers connected with the Chapel Royal, Mr. Roper came to the period of the building of the present Chapel. On its site there existed formerly a hospital dedicated to St. James-the-Less. In 1532 Henry VIII. negotiated with Eton College for an exchange for the site with certain lands in Suffolk. He was successful, and proceeded to build 'a goodly manor house.' The Royal Chapel thus founded here must have been among the first to experience the change which came over English Church music at this time. The florid contrapuntal style had now to give place to something understood of the people, and English composers for the Church were obliged to write their music on the new lines. But in spite of this proscription the Chapel and its music rose to great importance in the days of Queen Elizabeth, for, as John Barnard said in his first Book of Selected Church Music, 1641, 'the reign of Elizabeth brought forth a noble



birth, as of all learned men, so of famous composers in Church music.

Additions and alterations to the Chapel were made by Charles I., Queen Anne, George II., George III., and William IV., but portions of the original building still survived. The roof, said to be the work of Holbein, was of copper. The date 1540 occurred more than once in the painting of the ceiling, and the initials 'H & A' in a lovers' knot, but it was doubtful whether A stood for Anne Boleyn or Anne of Cleves, the former having lost her life in 1536. Towards the end of the reign of Charles I., and after his death, the Chapel was used as a guard room. Charles was imprisoned in the palace, and attended service here before he walked across the Park to his execution. Queen Victoria was married here in 1840, as were also our present King and Queen in 1893.

The records of the old Cheque Book began in 1561, and occurred fairly regularly for some hundred and eighty-three years. Compiled by members of the establishment, they were both useful and interesting, and had thrown much light upon the lives of the poet-musicians and Church musicians of the period covered. The MS. was written on large folio paper, measuring sixteen and a half inches by eleven inches. The original binding was preserved, but dilapidation had made rebinding a necessity. This work was carried out under the supervision of the late W. Barclay Squire, and it should last for very many years to come.

At the conclusion of the paper the following music was sung by the Children and Gentlemen of the Chapel Royal: 'O quam gloriosam' (William Byrd); 'Almighty and everlasting' (Orlando Gibbons); 'Thou knowest, Lord' (Henry Purcell); and 'The Spirit of the Lord' (Elgar).

## London Concerts

### ROYAL PHILHARMONIC SOCIETY: 'EGDON HEATH'

Mr. Holst's 'Egdon Heath' was performed at the Philharmonic Society's concert on February 23. Before that it had been heard only at New York and Cheltenham. The playing under M. Talich was good, as far as one could be aware on making first acquaintance with the music.

'Egdon Heath' is an interesting proposition. Only a bold composer who is mentally and technically at the top of the tree could look over such a landscape. The geographical title should not take up much of our view of the work, for anyone might point out that there is no more of Egdon in the music than there is of Martlesham, which is also a very good heath. Without any hint from a title, we know that the dream-colours of Holst's music speak to us of a locality, and not of an affection of the mind. We feel, too, that the locality is a presence, one that steals upon us and moves us to liking and to fear; it is not a pretty place, but it is lovely, and lonely. However, it is all so much better put in Hardy's first chapter, that the music may just as well be 'Egdon Heath' and annex the best programme note in the world.

It is, however, in chapter 2 that we find apt words about the music. 'To do things musically, and by small degrees, seemed to be a duty in the Egdon valleys . . .'. Holst is in no hurry to point out one thing after another. The wisdom that accumulated in the growth from 'The Perfect Fool' to the 'Ode on a Grecian Urn' can, if it likes, dispense with the direct methods that spring from an anxiety to be understood. It can spell-bind without appearing to try. In short, 'Egdon Heath' is third-period music. Like other third-period music it pays a compliment to our understanding and presumes upon old acquaintance. It may be doubted whether anyone who had never before heard a note of Holst would make much of 'Egdon Heath.' Its thought, harmony, and colour are too finely distilled out of Holst's personal methods to make any yield to a standard test of listening. For the same reason 'Egdon Heath' is little likely to be popular. One almost hopes that it will fail to please more than the select few, for that is how we feel about heaths.

At this concert Szigeti played the Brahms Violin Concerto with a marvellous poise of style and thought and technique, and a characteristic lack of warmth in his tone. There are some of his admirers with whom this counts as a virtue, but here is one who remains unconvinced. M. Talich made a vivid affair of Dvorák's fourth Symphony, a pleasant enough work which, to be among the elect, you should praise above the fifth. What would the elect say if for every performance of No. 5 during the last quarter of a century there had been twenty of No. 4?

Holst's music put a duty upon the makers of the programme. They should have provided a sympathetic approach to it for our minds and moods, not to say our ears. Nothing could have been worse chosen than Berlioz's 'Carnaval Romain.'

M.

### TWO B.B.C. NATIONAL CONCERTS

On February 24, Mr. Geoffrey Toye conducted, at Queen's Hall, a programme of unblending elements. There was the Bach two-Violin Concerto, in which Jelly d'Aranyi and Adila Fachiri were the active partners, and the orchestra and Mr. Toye the gently quiescent ones; the 'Siegfried Idyll,' with the bloom off it; Ravel's gorgeous piece of fiddlestickery, the 'Tzigane' (orchestra, also ran); and Stanford's Symphony inspired (so to say) by Milton's 'L'Allegro ed il Penseroso.' This has plenty of good tunes, into the working of which the composer put just a little too much hard labour. When he was in the vein, Stanford could be as light and *spirituel* as the best. He just misses bringing off most of this work, though there is enough pleasant music (in the Scherzo especially) to make one feel it was not a waste of time to play the Symphony. We have more than once lately spent forty minutes with the B.B.C. in far less entertaining company. Mr. Toye's control was easy—too easy, for the band needed a stronger hand.

On March 9, in a concert that was much too long (it lasted until a quarter to eleven, and you should have heard the poor tired band struggling after Till Eulenspiegel at that hour!), we had the well graced violinist Szigeti in the Beethoven Concerto. If his tone does not expand quite so much as that of other fiddlers, it is gloriously pure; he phrases like a gentleman, and his fastidious polish overlays a conception of imaginative power. He should be heard by all young fiddlers. I doubt if there are more than two or three violinists who as musicians can give us greater satisfaction.

Sir Henry Wood and the orchestra played the fourth 'Brandenburg' (perhaps not quite the happiest choice, since M. Szigeti did not play the solo violin part, and the excellent orchestral leader would not pretend to bring to the music such perfect art as his) and Frank Bridge's Suite 'The Sea,' which wears uncommonly well. The novelty was Respighi's set of 'Vetrata di Chiesa,' published last year. These purport to suggest the pictures in stained-glass windows—'The Flight into Egypt,' 'The Archangel Michael,' 'The Matins of St. Clare,' and 'Saint Gregory.' Here are all the orchestral gauderies that we enjoyed in 'The Fountains of Rome' and 'The Pines of Rome,' but there is not a memorable idea in all the music. What is said matters little; the manner of saying it is everything. Respighi would make a good composer for films. The best, because the sweetest and simplest, was the 'The Flight into Egypt.' At other times the simplicity was rather like that of pampered people's toys, that lack the happy inspiration of childhood, and the gorgeousness had more than a touch of vulgarity. The chief pleasure was in hearing Respighi throw the orchestra about in his enviably slick way.

W. R. A.

### LONDON SYMPHONY ORCHESTRA

On Monday, February 20, Dr. Hermann Abendroth conducted the first of two programmes committed to his charge, and a large audience came to Queen's Hall to hear his reading of three classic Symphonies by Haydn, Beethoven, and Brahms. Haydn's Symphony was that in D usually called No. 6 of the Salomon set, and numbered 66 in the catalogue of the Breitkopf edition, a work conspicuous for the delicacy and charm of its orchestration.

Beethoven's fourth and Brahms's second Symphonies followed, and the playing of Haydn augured well for the other two, since in it Dr. Abendroth insisted on carefully turned phrasing and well-balanced tone. In both Beethoven and Brahms, however, he forced the pace so that the playing was much rougher. The drummer came to grief inexplicably on the last chord of Beethoven's slow movement; the bassoon player in the Finale was rendered inarticulate by hurry. The reflective side of Brahms was entirely lost sight of in the fevered determination to prove that Brahms could be as exciting and even hectic as any of his contemporaries. The audience was stirred by the brilliant climax to which the Finale was carried, and signified its enthusiasm in the usual way, but there were some who left the hall wondering whether Brahms was not better understood in the days when the majority thought him dull and the virtuoso conductor looked askance at him as a clumsy orchestrator.

H. C. C.

The London Symphony Orchestra seemed to be playing all the better, at Queen's Hall on March 19, for its travels. Naturally an orchestra does play better when it has the habit of playing together. How good our flutists are! Mr. Robert Murchie and Mr. Gordon Walker were sitting together that night—a pair one would have to go far to match. Mr. Halstead's oboe playing was sweet, if a little shy. Not every section of the L.S.O. strings is well led. This is a matter which the celebrated body might, we venture to say, think over very seriously one of these fine days.

The Symphony was Beethoven's in C minor, and excepting a Concerto of Handel's the rest of the programme was no less familiar. A Suite by Reger which was to have been played had to be left out, and 'Death and Transfiguration' was given in its place. The concert was a success, and the conductor, Dr. Abendroth, enhanced his reputation. The moral of his vogue is that great works of German 19th-century music should be performed with the earnestness with which they were composed. Dr. Abendroth does not take his duties lightly. We have a suspicion that he could not if he would; but his seriousness is very energetic and truly impressive. Sometimes we should like for a change to have the effect of a natural flowing movement in the music. He pommels the score in hand. But when he is in charge the orchestra does certainly put its back into the work.

C.

## MADAME LANDOWSKA

Madame Wanda Landowska has fairly conquered the London public. Her last harpsichord recital at Wigmore Hall was crowded; it was enjoyed; it became at the end a demonstration of cordiality. This clever and charming woman and consummate musician got on the friendliest footing with the audience. She did it by conveying something peculiarly zestful through her playing. Her harpsichord was not her fad, it told us, but her passion.

She used a modern instrument with a number of colouring devices. It was a noble instrument for the '48, from which we were given a selection and would gladly have had more. A movement from the 'Italian Concerto' sounded extraordinarily brilliant. If all harpsichords had been as good as this one in the 1780's the pianoforte would have had a harder fight for supremacy. Madame Landowska turned to a pianoforte in order to play a Sonata of Mozart's, which she gave with a distinguished delicacy and certain coldness of style.

C.

## BUDAPEST QUARTET

The Budapest Quartet gave a Schubert concert on March 3, and included one of Mendelssohn's neglected Quartets on March 12. They are a good party, a little more *terre à terre* than the airy Lénars—more recognisably human and individual. It is curious that there is never anything to cavil at in the 'cello playing in the numerous quartets which come to London nowadays from all quarters of the globe. Schubert's G major Quartet is one of the most interesting of chamber works to hear if one goes primed with Prof. Tovey's recent subtle analysis (see the Oxford Press's 'Heritage of Music').

C.

## POLTRONIERI QUARTET

The two concerts of the Poltronieri Quartet, from Milan, interested us partly because of the fine degree of technical skill and accuracy which characterised every performance, partly because of the peculiarities of some readings. The players opened the first concert with a Quartet by Boccherini, and this won unanimous approval. The ensemble was flawless and the individual playing excellent. But after Boccherini came Beethoven, and their interpretation of Beethoven was undoubtedly open to question. In a matter of this sort, personal taste, however, is the final arbiter, and Signor Poltronieri and his colleagues have as good a right to their convictions as have we to ours. In our opinion their version of Beethoven's music lacked solidity, grip, grandeur; it made a fetish of sweet tone and lyrical expression, and accordingly the reading did not do justice to some aspects, which we believe to be essential aspects, of his work. Technically, the playing was irreproachable.

On its second appearance the Poltronieri Quartet introduced a new work by a young Italian composer, Benvenuti, which met with a favourable reception. It is a good piece of writing, though not particularly daring in conception.

F. B.

## MISS ESTHER FISHER

French music had a large share of the programme of the recital given by Miss Esther Fisher at Wigmore Hall—which is perhaps not unnatural, since this young and able New Zealand pianist is the pupil of a Parisian teacher. The choice is also explained by her unusual success in dealing with such music—be the composer an ancient or a modern, Daquin or Debussy. Miss Fisher, however, played also some examples of the German classics—Bach's Chaconne (in Busoni's arrangement) being the most notable performance. Her interpretation was that of an intelligent and studious artist, thoroughly trustworthy but perhaps a little too reticent to 'impose' her views on her listeners. With many another young player Miss Fisher seemed to say 'our true intent is all for your delight'—which is well. But it is still better when the player's own delight and satisfaction becomes his or her only concern.

F. B.

## HOWARD BLISS

Mr. Howard Bliss revived, at Aeolian Hall, Richard Strauss's early 'Cello and Pianoforte Sonata, and its Mendelssohnian strains made us wonder whether some day Strauss himself will not be regarded as we regard Mendelssohn, with an admiration which is not wholly unqualified. Mr. Bliss did full justice to its unsophisticated lyricism (how obvious the working-out section seemed!), and to those periods which promise better things to come. Throughout the recital we found Mr. Bliss an intelligent interpreter, always ready to put the composer's claims before his own. Such reticence deserves credit, but we had an uneasy feeling that a style less detached, a slight degree of self-assertion, would not have been amiss here and there—especially in the Beethoven Sonata.

F. B.

## ORIANA MADRIGAL SOCIETY

The Oriana Madrigal Society gave a concert of north-country music at Kingsway Hall with the collaboration of a number of soloists, among whom two stood out, Mr. Ernest Potts, of Newcastle, and Mr. Tom Clough, a Northumbrian piper. Nothing is more trying than a make-believe bogue, and we are afraid we must say that Mr. Potts made most of the others seem a trifle affected.

Mr. Potts was so unmistakably the real thing. His bogue was something you could very nearly hang your hat on. He was also a capital artist. He sang his Northumbrian songs with a much relished dryness and pawkiness. His pathos was as good as his humour: excellent in quality and judiciously restricted in quantity. We wanted to hear him again and again. The folk-song arrangements by Dr. Whittaker served him better than those by Mr. Jeffrey Mark, which were inclined to be fussy and to do smart little irrelevant things. I would rather hear Mr. Potts sing than Sir Harry Lauder any day.

But he must be sure to preserve his dryness and economical method, and not to play down.

Mr. Clough and his Northumbrian Small Pipes were an utter novelty to at least one ignorant southerner. This instrument was a refined—a chamber concert—relation of the Scottish bagpipes. It was not played by the mouth, but bellows were worked by the right arm—an idea for tired oboists. Mr. Clough's agility of fingering was only matched by his keen rhythmical sense. He gave us a brilliant performance, playing reels, strathspeys, variations, and so on. It was said he was a miner. Years of sophistication could not have given him a more telling platform behaviour. He was wrapped in his music-making, and, playing with closed eyes and swaying slightly as he played, he appeared oblivious of the interested and grateful audience. C.

#### GERALD COOPER'S CHAMBER CONCERTS

The last four of Mr. Gerald Cooper's chamber concerts have surpassed in artistic interest and historical importance anything done before. The first of these was a harpsichord recital by Mrs. Gordon Woodhouse, whose playing of Scarlatti was perfect, and whose reading of Mozart would have been faultless but for occasional vagaries of rhythm. Then, on February 28, came the concert which of all others we have most reason to remember. Mr. Cooper had assembled for the occasion not fiddlers and pianists, but trumpeters and trombonists, an organist, and a singer whose excellent voice was the best match obtainable for the timbre of the brass.

The programme began with Purcell's 'Music for the funeral of Queen Mary II.' for two trumpets and two trombones. Even though the playing left something to be desired in respect of intonation, the music made a very deep impression. It is the kind of music to which a musician who is also something of a poet, a Berlioz, or a Boito, would have given his heart. There is a fine climax towards the end, but it has nothing in common with the emotional climax of such funeral pieces as those of Chopin and Wagner. It is a climax of pure majesty—the bleak and gaunt majesty of death. It suggested nothing so much as some mediæval pageant led by the Leveller. Almost equally interesting were the other items—H. Schütz's *Symphonia Sacra*, 'Fili mi, Absalom'; W. Locke's 'Music for the King's Sackbuts and Cornets'; Bach's Chorales for four trombones; Mozart's *Divertimento* in C major, for two flutes, five trumpets, and drums; and Bach's aria, 'Heiligste Dreieinigkeit,' sung by Mr. Keith Falkner, and accompanied by three trumpets, drums, and organ. There were also two organ solos, which missed fire through no fault of the player, but of the wholly inadequate instrument on which he had to play.

The next concert (March 6) was a violin recital chiefly notable for the exceedingly fine playing of the Bach Sonata in C major by Mr. Joseph Szigeti. One realised more clearly than ever why so many Bach performances, meritorious in some ways, yet fail to hold our interest. To do justice to such a piece as the Fugue in the C major Sonata one needs very exceptional powers of endurance, both physical and intellectual. Mr. Szigeti's reading was just as keen as it was technically perfect, just as alert at the end as it was at the beginning. He played also some Bartók Hungarian folk-tunes (arranged by himself) for the first time. These were brilliant and extremely effective pieces—worthy successors to the Brahms-Joachim Hungarian Dances.

On March 13 Mr. John Barbirolli conducted a string orchestra and Miss Sibyl Eaton played Vaughan Williams's 'Concerto Accademico.' Neither the playing of the orchestra nor that of the soloist reached a high standard of distinction. The programme, however, was very attractive, and consisted of Purcell's Suite, Locatelli's 'Concerto Grosso,' Peter Warlock's 'Serenade,' and Mozart's 'Eine Kleine Nachtmusik.' F. B.

#### BACH AT SOUTHWARK CATHEDRAL

The annual performance of the 'St. Matthew' Passion—or portions of it—at Southwark Cathedral was given on March 17. This year the soprano and contralto solos were

sung by women's voices—a great improvement. Even Mr. Cook's versatile boy choristers cannot do anything like justice to these sublime outpourings, which were so unmistakably meant to be sung by women. The two singers were well in the picture, though we could have wished for a more consistently steady tone from each of them. Mr. Steuart Wilson, who sang the part of the Evangelist and the tenor solos, used heart and brain, as well as voice, but was sometimes inclined to overdramatise the Narrator's words. These, the most wonderful recitatives ever written, surely need no underlining. The bass, a member of the choir, sang the words of Jesus and the 'Eventide' recitative. From behind the great screen (late arrivals were consigned to the Lady Chapel) some of the chorus-singing naturally sounded rather muffled or overpowered by the orchestra (London Symphony) or organ. The choir, however, knew this music, and some things came through remarkably well. The soprano *ripieno* in the opening movement sounded exactly right in relation to the double chorus, and the choral responds often gave an impression of simply happening. It was good, too, to hear the throbs of the bass strings so vividly.

The only thing to be said against these Southwark performances of the Passion is that there is not enough of it. The question of pounds shillings and pence is of course all-important (it is deplorable that such enterprising music-making as goes on at the Cathedral does not pay its way). But would it not be possible for Mr. Cook to give us the 'St. Matthew' Passion complete one of these days? We suggest that either two Saturday afternoons be devoted to it, or the whole work be given on a mid-week evening.

P. W.

#### CENTRAL LONDON CHORAL UNION

Elgar's 'The Kingdom' is so rarely heard in London that its performance at Central Hall, on March 20, ought to have attracted a far larger audience. There could be no better answer to those who decry London choralism than the excellent singing of this three-year-old body of about a hundred and fifty voices, drawn from business workers in the City. Their tone is fresh and always musical, and the musicianship and intelligence shown in their grasp of Elgar's exacting work entitles them to high rank among London's choral bodies. There was a capital quartet of soloists—Miss Dorothy Silk, Miss Margaret Balfour, Mr. Percy Manchester, and Mr. Keith Falkner. Dr. Harold Darke was an alert and stimulating conductor. H. G.

#### QUINQUAGESIMA SUNDAY, 1723

A venture unique in music, either here or in America, is in my opinion being carried forward by the Bach Cantata Club through its concerts at St. Margaret's, Westminster.

The programme on February 21 was a replica of the service in which Bach offered his 'test-piece' for the post of cantor in St. Thomas's Church, Leipsic, on Sunday, February 7, 1723. Much of the ritual, though noted on the programme, was omitted; the result was an impressive and spiritual service of prayer, sermon, and music.

It would be a pity to subject such a service to analysis. Certainly the audience, with the first notes of the organ prelude, was transformed into a congregation, joining in the Chorales and sharing in the service without any sense of listening to a concert performance. It is this participation of all of us in a service under the ægis of Bach that places these concerts quite apart.

A word is in order perhaps about two outstanding features of this service: the sermon by the Right Rev. Samuel Mulford Taylor, Canon of Windsor, and the cantata, 'Jesus called to Him the twelve.' The preacher took these words for his text, and in a few simple serious sentences called attention to Bach's subjectivity (his complete immersion in the task which lay before him) and his faith—that faith which, far beyond the music production of those years, made his cantorate a spiritual development of Bach's character towards a profound and personal intimacy with God. The cantata itself, a short,

simple, early work, contains, in the Chorale, 'Awake us, Lord!' one of Bach's most beautiful settings.

The chorus, a small one, is by no means perfect, witness the poor intonation in the attack on the opening chorus (for what would a criticism be without a single crit!). I should like to see the day when this chorus, in gowns suitable for a service, is directed from the organ-loft and the services become as nearly as possible miniatures of the services in the Thomaskirche. Then indeed will the Cantata Club (whoever its sponsors and directors) be able to say, with all the high adventure implied in the words, that it 'went up to Jerusalem.' LEONARD ELSMITH (N.Y.).

#### OPERA AT THE OLD VIC.

'Lohengrin' at the Old Vic, was of course the merest sketch of the real thing, but still a sketch that was well appreciated by the audience. The Elsa and Lohengrin, Miss Joan Cross and Mr. Henry Wendon, looked a truly noble Nordic pair, and both sang agreeably, if with some lack of warmth and fullness. Mr. Wendon is an uncommonly promising young tenor. It is hardly fair to complain that he was rather a rigid hero, for there is not much room for spreading oneself on the stage at the Old Vic, during 'Lohengrin'; but we should have liked to hear him sing sometimes with more breadth. He surely has more voice in him than he tells people about. Miss Frances Gerald was an effective Ortrud, at least as regards the upper part of her voice. Mr. Sumner Austin sang rather throatily as Telramund, but acted with conviction. Mr. Harry Brindle was the King; his phrasing was a little stiff, but there was good, ringing tone. Mr. Corri conducted. He had some special reinforcements in the orchestra.

'Figaro' the next week was a great popular success, and was indeed a pretty show. In criticizing the Old Vic, it is absurd to ask for extravagant luxuries. Their 'Figaro' would have met all reasonable demands if the ensemble had been more neatly sung. It was a pity to hear nearly all the principals cutting in before the beat again and again in the Finale of Act 2. Miss Wilma Berkeley sang very prettily as the Countess. Like everyone else, she was at her best in her solos. Her 'Dove sono' was charmingly sweet and pure. It was a small voice, and did not tell quite enough in the ensembles. As an actress Miss Berkeley did not give the Countess her full stateliness. She should, for all her tremors, be a very great lady in Act 2. Miss Joan Cross sang 'Voi che sapete' very prettily, though there have been Cherubinos who managed to appear more boyish. Is it not possible to train a chorister for the part? Miss Mavis Bennett would have sung better if she had set her face against any sort of *tremolando*. Her motto should be, Trust to an open throat. Mr. Sumner Austin, whose operatic repertory seems unlimited, was Figaro. Mr. Vernon Cooper was really excellent as the Count, apart from some small rigidities in his enunciation. And a word must be said for the most excellent and droll Gardener of Mr. S. Harrison—whose name we have seen on Old Vic, programmes for years without ever learning what the 'S.' stands for.

Benedict's 'Lily of Killarney' is rather absurd, but not bad fun, especially when performed with the Old Vic. Company's zest. Its fault, judged by its own quaint standard, is that the hero is a cad. Not by designed irony, but by the author's incompetence, he is left in the worst predicament that ever pretended to have a happy ending—viz., with two loving young women, equally virtuous, attractive, and self-sacrificing, on his hands. This unfortunate personage was played by Mr. Kennedy MacKenna, who sang many things nicely but who has a thing or two to learn about top notes. Mr. Herbert Simmonds's performance as Danny was outstandingly good. C.

#### SOME SINGERS OF THE MONTH

Tito Schipa, an Italian lyric tenor from Chicago, who has the makings of a pleasing if probably not a musicianly singer, took the fancy of the Albert Hall audience on March 11. He was uncertain of his technique in all but the lightest of Italian and Spanish pieces of a popular nature. In more exacting music we noticed his upper-chest breathing, and although he did not sing throatily, the whole of his thought was obviously directed to avoiding

throatiness, leaving no attention for anything else. He hardly dare pronounce a single consonant all the afternoon, and he took breath without thought of anything but vocal convenience (thus in Brahms's 'Mainacht'—'Und; die einsame; Thräne'). The English language is a complete mystery to this young singer. As he ascended the hill of a few songs he cautiously cut steps all the way in the form of innumerable inserted *h's*. His tone was pretty; but if one's command of an open throat is so uncertain, one is not a technician. Miss Rita Neve played pianoforte solos—a thankless task at an Albert Hall concert when a singer is the prime attraction. Her pieces were slightly beyond her grasp.

Mr. Leslie Holmes, a Canadian baritone, sang at Wigmore Hall on February 28. There were good moments—for instance, in the last page of 'Ye twice ten hundred deities'—but the young singer had no very sure basis for his tone. He made an impression of considerable nervousness, but nerves should not put the diaphragm out of action. The programme afforded a quaint example of song-translation. For the line 'Alcidens Siegesschreiten,' in Schubert's 'An die Leyer,' this easy-going version offered us 'For great Alciden's glories,' trusting that no one would wish to know who Alciden was.

Miss Sonia Neville, who sang at Aeolian Hall on February 22, was described as a Polish contralto. Her performances were eccentric and not very musical, and her affected manners on the platform were distracting. She would probably have sung much better if she had stood rather more still and concentrated her thought on her songs. There were moments when her voice was interesting,—for instance in Brahms's 'Wiegenlied,' which was lightly sung on a very little breath, but really controlled.

Miss Muriel Pearson (Aeolian Hall, March 16) was typical of the 'promising' singers one so often hears. She had the makings of a good voice, but her performances were in a state of emerging from amateurishness. She seemed to have been trained on too small and finicking lines. It was a voice of some volume, but it wanted the discipline of a stiff course of Handel and Verdi. The singer's knowledge of foreign languages did not warrant her using them in public. But she was eminently promising—if she really means business. C.

## Music in the Provinces

BANBURY.—Madrigals, part-songs, and 'The Banner of St. George' were sung by the Banbury Choral Union under Mr. C. R. Palmer at its third concert. Miss Dorothea Webb chose her songs well, and the orchestra opened with Mozart's 'Kleine Nachtmusik.'—The Banbury Madrigal and Glee Union gave half its concert on March 14 to the abridged version of 'Carmen,' with four members of the choir as soloists.

BATH.—At a recent Symphony concert Mr. Jan Hurst, before conducting Glazounov's seventh Symphony, was pianist in a performance of Beethoven's Trio in C, Op. 56.—The Léner Quartet has been giving a series of Friday afternoon concerts at the Pump Room. The programme on March 9 was devoted to Brahms.

BEDFORD.—The Choral Society's performance of 'The Creation,' under Mr. A. F. Parris, was the occasion of the incident of the month, when Mr. Keith Falkner, having mislaid his evening dress, walked on to sing Adam in plus fours.—The School Musical Society gave 'Acis and Galatea' to a crowded audience in the Great Hall, Mr. A. J. de Reyghere conducting.

BIRMINGHAM.—A concert largely in honour of Mr. Holst was given on February 16 by the Festival Choral Society. The programme included the 'Hymn of Jesus' and the Fugal Concerto, which was played by an orchestra of fifty largely drawn from the City Orchestra. Stimulated by the presence of the composer the choir sang at its best under Dr. Adrian Boulton.—The concert edition of 'Carmen' was given by the Midland Musical Society under Mr. Darby on February 18, with Miss Muriel Brunskill in the title-part.—The Gloucester Orpheus Society, of



nearly sixty voices, paid its second visit to Birmingham on February 21, and sang an excellent selection of choral music in characteristic style under Mr. S. W. Underwood.

—The City Orchestra's concert on Sunday, February 19, was distinguished by the presence of Dame Ethel Smyth, who conducted her Violin and Horn Concerto, the soloists being Mr. Brosa and Mr. Brain. The Overture to 'The Wreckers' was also played. —M. Ansermet made his first appearance at Birmingham at February 22 as conductor of a Symphony concert, the programme of which included Franck's Symphony, the Prelude to Moussorgsky's 'Khovantschina,' and Honegger's 'Pastorale d'été.' —At the Sunday concert on March 4 the City Orchestra played a Suite, 'Abend Musik,' by Hermann Grabner, and a Poem for orchestra by William J. Fenney, entitled 'In the Shadow.' —Holst's Somerset Rhapsody and a new Elegy by I. Burnell were played on March 11.

—The programme given by the Birmingham and Midland Institute, under Prof. Bantock, on March 12, included several unfamiliar items, such as the Overture to Handel's 'Poro,' a set of six pieces from the 'Rosenkavalier,' and Liszt's A major Pianoforte Concerto. —Dr. Brodsky, who is now seventy-seven, played Bach's A minor Concerto with Mr. Hock's String Orchestra at a Philharmonic Mid-day concert. These programmes have also included the six Pastorals for four voices and string quartet by Walford Davies, and Dohnányi's second Pianoforte Quintet, played by the Philharmonic Quartet and Miss Mary Abbott. —The Catterall Quartet was responsible for a memorable occasion on March 13, when the players were joined by Miss Kathleen Moorhouse and Mr. Stuart Relfern in Schönberg's Sextet, 'Verklärte Nacht.' The concert was given by the Birmingham Chamber Concert Society. —At a meeting of the University Musical Society the Violin Sonatas of Elgar and Delius were played by the Society's President, Mr. Albert Sammons. —Among the artists recently heard were Friedman, Elisabeth Schumann, and Harold Samuel. —The Birmingham Grand Opera Society was at the Prince of Wales's Theatre on March 5 to 10, with a programme consisting of 'Pagliacci' and 'Dido and Æneas.' The part of Æneas was sung on one occasion by Mr. Parry Jones and on another by Mr. Frank Mullings.

BOURNEMOUTH.—Sir Edward German's second Symphony, which was first played at the Norwich Festival of 1893, was a popular revival at the Winter Gardens. —The second Pianoforte Concerto by Montague Phillips was played by Mr. Leslie England, with the composer conducting. —A programme of special interest, given under the direction of Sir Dan Godfrey, included Sibelius's fifth Symphony, Stanford's Variations on 'Down among the dead men,' for pianoforte and orchestra, and an Air and Variations by J. D. Davis.

BRADFORD.—Thomas Wood's racy work, 'Forty Singing Seamen,' was given its first performance in the North of England by the Old Choral Society on March 7, under Mr. Wilfred Knight. —The Bradford Moor Choral Society gave a Schubert concert under Mr. George Firth, the programme including the 'Song of Miriam,' and songs arranged by Dr. Bairstow. —The Entr'acte from Delius's 'A Village Romeo and Juliet' was played under Mr. Keith Douglas at a concert of the Philharmonic Orchestra. At the next concert Mr. Douglas conducted 'Scheherazade' and his own two North Country Sketches for string orchestra—'Reflections on the river at Burnside' and 'Kettlewell.' —Schubert's Symphony in C was played, under Sir Hamilton Harty, at the last Subscription concert of the season. —The West Riding Chamber Orchestra, conducted by Mr. Douglas, made its first public appearance on March 11 with a programme that included Mozart's 'Ein musikalischer Spass,' Butterworth's 'The banks of green willow,' and Honegger's 'Pastorale d'été.' The new Orchestra is formed from the pick of the players in the Leeds and Bradford Orchestras.

BRIGHTON.—'Caractacus' was heard for the first time at Brighton on February 18, when a well-prepared performance was given by the Brighton and Hove Harmonic Society, under Mr. Percy Taylor. The solo singers were Miss Ida Cooper, Mr. Heddle Nash, Mr. Howard Fry, and Mr. Charles Knowles.

BRISTOL.—The eighty-fourth annual Ladies' Night of the Bristol Royal Orpheus Glee Society was a celebration of Mr. George Riseley's jubilee as conductor of the Society. The programme of the evening included 'The curfew tolls the knell,' a setting of part of Gray's 'Elegy' by Mr. Lee Williams, with the composer conducting the performance. —The chief item at the annual concert of Miss Gertrude Winchester's Ladies' Choir was a cantata, 'The Captive Soul,' by E. M. Wooley. —The Women's Choir at Bristol University sang admirably in an enterprising programme on February 20—four of Holst's 'Rig Veda' Hymns, part-songs by Schubert, Geoffrey Shaw, &c., and unison folk-songs. Mr. Arthur S. Warrell conducted, and Mr. Ralph Morgan played organ solos. —At Easter a series of twenty-six weekly concerts will begin at the 'Glen.' The programmes are to be of the 'good-class popular' order, with well-known symphonies and concertos and the like.

CAMBRIDGE.—The Cornwall Symphony Orchestra, conducted by Dr. C. Rivers, gave three concerts at Camborne and Truro on February 26 and 27. The programme included the 'Enigma' Variations.

CAMBRIDGE.—A series of concerts by the Léner Quartet came to an end on March 7, with a programme of Franck, Debussy, and Ravel.

CATTERICK (YORKS).—The programme of the Catterick Choral Society on February 21, under the direction of Mr. Arthur Fountain, opened with Parry's 'Ode to Music,' and included Frederic Austin's cycle of traditional songs entitled 'Songs in a Farmhouse.'

CHELTEMHAM.—The Léner Quartet gave the fourth of a series of Beethoven concerts on March 8, the programme including Opp. 95 and 127.

CLARE.—The concert edition of 'Carmen,' and 'Blest Pair of Sirens,' were given by Clare Choral Society with the assistance of singers from the choral societies of Cavendish and Haverhill.

DERBY.—The Municipal and County Chamber concerts came to an end on February 24, when the Catterall Quartet was joined by Mr. Carl Fuchs in Schubert's Quintet, Op. 163.

EASTBOURNE.—Capt. Amers has recently conducted the 'Enigma' Variations, Franck's 'Le Chasseur Maudit,' and Vaughan Williams's Folk-Song Suite.

GLOUCESTER.—On February 16, when the Choral Society sang Elgar's 'The Black Knight' and Stanford's 'Pauddrig Crohoore,' the late Sir Herbert Brewer conducted the Society for the last time. —The concert of the Orchestral Society on March 1 occurred during his illness, and the programme, which included Mozart's Symphony in E flat, was conducted by Mr. S. W. Underwood. —A programme of nineteen part-songs was given recently by the Orpheus Choir, under Mr. Underwood. The novelties in the list included 'In September,' by A. Brent-Smith, to words by Sir Oliver Lodge, and 'Quick March,' by Rutland Boughton, to words by Thomas Hardy.

HALIFAX.—An admirable performance of the new concert version of 'Semele' was given by the Choral Society under Dr. Tysoe on March 8. The solo singers were Miss Elsie Chambers, Mr. Heddle Nash, and Mr. Stuart Robertson, and the members of the Leeds Symphony Orchestra assisted.

HARTLEPOOL.—Mozart's thirty-fifth Symphony was included in the programme of the Symphony Orchestra under Mr. J. F. Chalmers Park, on March 14.

HASTINGS.—Mr. Basil Cameron's special concert on February 18 was a great popular success, Hastings residents taking much pride in the distinction which has recently been won by their Musical Director. With the substitution of Debussy's 'L'après-midi d'un faune' for Bax's Symphonic Variations, the programme was identical with that which Mr. Cameron conducted for the London Philharmonic Society.

HAVERHILL.—The old-established Haverhill Choral Union chose 'Samson' for its annual concert, and gave an enjoyable performance under Mr. C. J. H. Shann, of Bury St. Edmund's.

HUDDERSFIELD.—At a concert of the Philharmonic Society, under Mr. J. Fletcher Sykes, the Andante and Finale from Weber's Clarinet Concerto were played by Mr. Percy Taylor. —'Acis and Galatea' and Brahms's

'Liebeslieder' were performed by the Marsden Choral Society on March 10.—Bach's 'Sing ye to the Lord' and a programme of madrigals and part-songs were sung by the Glee and Madrigal Society, under Dr. T. E. Pearson, on February 28, and the Kodály 'Cello Sonata was played by Miss Beatrice Harrison.

HULL.—The Vocal Society concluded its season on March 7 with a programme that illustrated smaller English choral works, from 'Sumer is i-cumin in' to Vaughan Williams's 'Now tramp o'er moss and fell.' Sir Henry Coward conducted. The Catterall Quartet also took part in the concert, with movements by Tchaikovsky, Elgar, Franck, and Beethoven.

IPSWICH.—Franck's Symphony was played by the Orchestral Society on February 21, under Mr. Edgar Wilby's direction.

LEEDS.—The Choral Union gave Vaughan Williams's 'Sea Symphony' and Cliffe's 'Ode to the North-East Wind,' each for the first time, on February 15. With the assistance of the Leeds Symphony Orchestra the works were excellently performed, the Symphony under its composer and the Ode under Sir Henry Coward.—Leeds New Choral Society gave an operatic evening on March 7.—'The Revenge' and three works of Bach—'O Light Everlasting,' the Pianoforte Concerto in D minor, and the Flute Suite in B minor—were performed by members of the University Music Society.—The programme of the College of Music Choir for March 14 included a new Dance-Fantasy for pianoforte and strings entitled 'The Enchanted Wood,' by Armstrong Gibbs.—Mr. Julius Harrison conducted the fifth 'Brandenburg' Concerto and 'Tod und Verklärung' at the Saturday concert on February 18. A fortnight later W. H. Reed's Viola Concerto was played by Mr. Lionel Tertis, and the programme further included Mr. Harrison's 'Worcestershire Suite.'—Miss Beatrice Harrison played the Kodály 'Cello Sonata at the last of the Belgrave Popular concerts on March 10.

LIVERPOOL.—Elgar's 'Falstaff' and Delius's 'Sea Drift,' together with Bach's third 'Brandenburg' Concerto and Dohnányi's Suite in F sharp minor, gave importance to the Philharmonic programme on February 21. The performances, under Sir Henry Wood, left nothing to be desired. Mr. Roy Henderson was the soloist in 'Sea Drift.' Another Delius work, 'Brigg Fair,' was played at the next Philharmonic concert a fortnight later.—Miss Beatrice Harrison played the Kodály 'Cello Sonata at a meeting of the B.M.S.—The Kennedy-Fraser and Mr. Harold Samuel have been among the visiting artists.

MAIDSTONE.—The London Symphony Orchestra, the Maidstone Amateur Orchestral Society, and the Choral Union joined forces on March 6 for a performance of Bach's 'Christmas Oratorio,' under Mr. F. Wilson Parish.

MALVERN.—The Budapest Quartet played for the Malvern Concert Club on March 1. The Club, which is managed by Mr. A. Troyte Griffith, has now given ninety-six concerts of a high standard.

MANCHESTER.—An interesting series of Hallé concerts has to be chronicled. The main items were: on February 16, Strauss's 'Don Quixote' and Brahms's fourth Symphony; on February 23, Mozart's 'Echo Nocturne' for four orchestras and Serenade in E flat for wind octet; on March 1, 'The Kingdom,' which had not been heard at Manchester for twenty-one years (the solo singers were Miss Dorothy Silk, Miss Muriel Brunskill, Mr. John Coates, and Mr. Harold Williams); on March 8, Sibelius's second Symphony.—Sir Thomas Beecham took charge of the Brand Lane concert on February 25, for an evening of opera. At the next of these concerts, on March 10, Sir Henry Wood conducted the Manchester Philharmonic Chorus in the complete 'Song of Hiawatha.'—In chamber music, the chief event has been a Brahms concert by the Catterall Quartet.—Recitals have been given by Mr. Maurice Ward and Mr. Clifton Helliwell in Violin and Pianoforte Sonatas, Mr. Carl Fuchs and Miss Nancy Smith (singer), Mr. Everard de Peyer (singer) and Miss Ivy Parkin (pianoforte), and Mr. Wilfred

Grantham (singer) in a programme that included new songs by Edward Agate.—During a week of opera by the B.N.O.C. the following programme was popularly received: 'The Mastersingers,' 'The Barber of Seville,' 'Carmen,' 'Madame Butterfly,' 'Tannhäuser,' 'The Valkyrie,' and 'The Golden Cockerel.'

MIDDLESBROUGH.—Under Mr. Gavin Kay the Musical Union sang with great effect in Elgar's 'The Black Knight' and Brahms's 'Song of Destiny' on March 13.

NEWCASTLE-ON-TYNE.—There is very little to chronicle from this centre of music. Mr. Bainton and the Newcastle Philharmonic Orchestra gave a Wagner concert. Sir Thomas Beecham was prevented from conducting his London Symphony Orchestra concert and Mr. W. H. Reed, as usual, stepped into the breach. The Choral Union showed its appreciation of the services of Dr. W. G. Whittaker, who has just resigned the conductorship, by presenting him with four volumes of the Bach Gesellschaft edition and the Fitzwilliam Virginal Book in two volumes.

NEWCASTLE-UNDER-LYME.—On March 5, the Cleft Club gave a concert performance of Purcell's 'Dido and Æneas' under the direction of Mr. S. F. Lovatt.

NORWICH.—At the Municipal concert on March 3, Miss Beatrice Harrison played the Kodály 'Cello Sonata and Haydn's Concerto in D. Mr. Maddern Williams conducted this and the 'Unfinished' Symphony. The London Harp Ensemble, with Madame Marie Korchinska as harpist, played the Bax Quintet for the Philharmonic Society on February 16.—The Norwich String Quartet finished its season on March 1 with two concerts, the programmes including Quartets by Mozart, in G, and Brahms, in C minor.

OXFORD.—On March 1, the Harmonic Society gave the first performance of the 'Ballad of Hampstead Heath,' a choral and orchestral work in which Dr. Thomas Wood has taken all the opportunity offered by Flecker's poem for writing jocular, boisterous, and fanciful music. The Society also gave a concert version of Purcell's 'King Arthur'; Mr. Reginald Jacques conducted.—Under the same conductor, on March 4, the Eglesfield Musical Society performed Mozart's 'Requiem' and Bach's 'Magnificat' in Queen's Chapel.—Under the direction of Mr. Marco Pallis, of Liverpool, an informal concert of little-known music for viols and virginals was given at Queen's, on February 25. Most of the music had recently been copied from the British Museum. Among the works was a piece for three viols by Henry VIII.—A Quartet for three strings and flute, by Mozart, was played at a recent Subscription concert.—On March 3 the Léner Quartet played the three 'Rasoumovsky' Quartets at the Town Hall.

PORTSMOUTH.—Mr. Norman F. Demuth conducted his 'Overture for a Comedy' at the Municipal concert on March 3, and at the following concert he and Miss Joan Last played his Suite for two pianofortes and orchestra, 'Moods.'

ROCHDALE.—The Male-Voice Choir, which is admirably trained by Mr. George Whitaker, gave a specially interesting programme on February 21. The feature of it was a selection from Shield's ballad-opera 'The Farmer,' with a Choral Overture specially composed by Mr. Whitaker for the recent production of this work at the Leeds Little Theatre. Three bass solos from the opera were sung by Mr. Joseph Sutcliffe. The programme further included Weelkes's 'Ha, ha, this world doth pass' and Sibelius's 'The song now stilled.'

SALISBURY.—An important concert of Bach's music was given by the Salisbury Musical Society in the Cathedral on February 15, the works being the Motet, 'Jesu, Priceless Treasure' and four parts of the 'Christmas Oratorio.' Dr. W. G. Alcock conducted, and Mr. G. Thalben Ball was at the organ.

SHEFFIELD.—A specially interesting 'Five o'clock' concert was given on February 29, when a capable company of artists performed Vaughan Williams's 'The shepherds of the delectable mountains' and a selection from 'Hugh the Drover.'

An introductory address on Vaughan Williams was given by Sir Henry Hadow. Other 'Five o'clock' features have been the Debussy Quartet, Beethoven's Op. 127, and the Kodály 'Cello Sonata played by Miss Beatrice Harrison.—Among the works that have been heard at recent University recitals were the Debussy Quartet, the Brahms Pianoforte Quintet, and, in pianoforte versions, Scriabin's 'Poem of Ecstasy' and Delius's 'A Song before Sunrise,' 'Autumn,' and 'Winter Landscape.' These orchestral works were played on two pianofortes by Mrs. Leathes and Miss Ethel Cook.

**SHREWSBURY.**—On February 21 the Philharmonic Society gave a miscellaneous programme which included Bach's 'Jesu, Priceless Treasure,' Dowland's 'Come again, sweet love,' Byrd's 'While the bright sun,' and contributions by the Philharmonic Pianoforte Quartet.

**TONBRIDGE.**—Two Symphony concerts have recently been given at the Judd School Hall with an orchestra made up of professional wind, a few professional string players, and some capable amateurs collected under the conductorship of Mr. David Evans. The programme on March 3 included the 'New World' Symphony and Elgar's second 'Wand of Youth' Suite.

**TORQUAY.**—At a concert of the Municipal Orchestra Mr. E. W. Goss first gave a lecture on Coleridge-Taylor and then conducted the following works: the 'Christmas' Overture, the three Characteristic Waltzes, the 'Otello' and 'Minnehaha' Suites, the three Dream Dances, and the first Entr'acte from the music to 'Nero.'

**ULVERSTON.**—At the annual concert on March 2, the Choral Society, a well-trained body of a hundred and fifty singers and players under the conductorship of Mr. Edmund Telfer, performed 'Judas Maccabaeus.'

**UXBRIDGE.**—A creditable performance of the 'The Dream of Gerontius' was given by the Choral Society recently, under Mr. Maurice Miles. The soloists were Mr. Eric Greene, Miss Freda Townson, and Mr. Leyland White.

**YORK.**—Apart from the second Act of Gluck's 'Orpheus,' the concert of the Musical Society on February 21 was a Schubert Centenary celebration. Dr. Bairstow conducted the early C minor Symphony and his own arrangement of seven of the songs for unaccompanied choir. Dr. Bairstow's selection included 'A Song for Marching,' 'The Wayside Inn,' 'The Fishermiden,' and 'The Waterlily.'

## Competition Festival Record

**BARNESLEY** (March 2 and 3).—It was decided this year to offer no money prizes in these competitions. The entries dropped from four hundred and forty-two to three hundred and forty-six, and it can hardly be doubted that this is a case of cause and effect. The falling off occurred chiefly in the choral classes and, as a result, the Festival lost much of its interest. The only competing male-voice choir in the chief class was Cudworth V.M.C.A. (Mr. H. Jolley), Wakefield Co-operative Choir (Mr. H. Leach) was successful in the mixed-voice class.

**CARLISLE** (March 5-8).—This year there was a marked falling-off in choirs from business houses, and in the open male-voice choir class there was no entry. This slackening of interest is said to be due to the rise of amateur operatic societies at Carlisle. Success was brought to the Festival largely by the rural choirs, which were plentiful and of a good standard. Out of sixteen village choral societies the winner was Dalton Choir (Mr. J. W. Ellis), Dovenby Singing Class (Mr. T. J. Hayston) being second. In the female-voice class Dovenby was first and Lazonby Wesleyan (Mr. J. Routledge) second, out of twenty choirs. Isel (Mr. W. E. Gash) was best of four choirs from small villages. Brackenlough (Mr. W. H. Reid) was at the head of twelve male-voice choirs, and Warwick (Mr. W. Hughes) was best of twelve choirs from Women's Institutes. Eight choirs entered for a sight-test, won by Broughton Moor (Mr. T. Graham). In the choral contests held on the final day the prizes were taken by Haltwhistle

(female voices), Haltwhistle Presbyterian (mixed-voices), and Penrith in the chief mixed-voice class.

**CHESTER-LE-STREET.**—At the third annual competitions the choral singing was still behind-hand in numbers (eight choirs in three classes), but it was of an advanced standard, especially in the chief male-voice competition. Five choirs gave thoroughly artistic performances of Elgar's 'The Herald,' the best being that of Bebside (Mr. William Bell).

**DEVONSHIRE.**—The Devon Music Competitions were held at three centres. At Exeter (March 3-7) the entries in the choral competitions were on the whole disappointing, but the competition for Women's Institutes brought in fourteen choirs and was a great success. The prize was taken by Uffculme. University College sent the best Ladies' Choir and the best Town Choral Society. Uffculme also sent in the best Village Choral Society. At Barnstaple, on March 9, there was an increased entry, especially in the case of rural elementary schools. West Buckland won the prize among four choirs from Village Institutes. At Tavistock (March 9 and 10) there was also an increased entry. Women's Institutes were again prominent, the best choir being that of Buckland Monachorum.

**LONDON.**—This Festival, with a mammoth entry, is proceeding as we go to press. We shall give a report in our next issue.

**MANSFIELD** (March 9 and 10).—Here, as in so many of this year's competitions, there was a dearth of competing choirs, although in other respects the Festival showed a gradual improvement in numbers and performance. Sheffield Orpheus won the prize for male-voice choirs, and a new note was struck in the ladies' section by the victory of Skegby Hockey Club.

**MILL HILL** (February 20, 21, 22, 25, 27, and 28).—This 'Eisteddfod,' now in its ninth year, is justified in its title, for its syllabus wanders away from music as far as to include original sonnets, limericks, and spelling (under ten). The event is popular and expanding, and shows signs of health in everything except choral activity. One of the features was the (unopposed) playing of Miss Ethel Loder's String Orchestra.

**NORFOLK** (May 16-19).—Entries close on April 9. Hon. secretary, Mrs. Wilfrid Tillet, 2, Claremont Road, Norwich.

**SKIPTON** (February 18 and 25).—Although the syllabus contained fewer classes than last year, the number of competitors had increased. Schools in the neighbourhood seem to be out of sympathy with the competition, for only two choirs entered, and they were from the same school, Brougham Street, Skipton. In the chief choral class seven choirs put up a good competition, which resulted in Gilstead Wesleyan (Mr. Henry Hargreaves) coming out top, and Bradford Vocal Union (Mr. George Norman) second. The leading male-voice choir was Skipton (Mr. Hume Wrathall, and Halifax Co-operative Choir was first in the female-voice class.

**SOUTHAMPTON** (March 5-10).—Remarkable progress has been made by this three-year old Festival, the entries being already more than double those of the first year. Choirs remained at last year's total—ninety-seven. The standard reached by the schools was very high, the four large secondary boys' schools putting up performances that could without exaggeration be described as remarkable in every way. The educational and combined performance sides were emphasised, the adjudicators giving talks and lectures to large gatherings of school children. A thousand youngsters took part in the junior concert; at that for adults, in which about seven hundred joined, the chief item was Handel's sixth Chandos Anthem, with orchestra and excellent local soloists. Audiences throughout the week were large, and a festive spirit pervaded the event. We append the chief results: Adult mixed-choirs (sixty voices and over)—Southampton Philharmonic; adult mixed-choirs (twenty to thirty voices)—Immanuel Church Choir, Southbourne; school choirs (boys)—Taunton's School, Southampton; (girls)—York Buildings Girls' School, Southampton; elementary school orchestras—Wimborne Road Boys, Southsea; male-voice choirs—Portsmouth Male-Voice Choir; ladies' choirs—Western District Evening School Choir.

**TUNBRIDGE WELLS.**—The East Sussex and West Kent Musical Festival was a successful meeting of a more or less domestic character between the choirs of the neighbourhood. The competing choirs came from Groombridge, Mayfield, Tunbridge Wells, Wadhurst, and Withyham, the last-named, under Mr. Bernhard Ord, being successful in the chief mixed-voice class.

**WIMBLEDON.**—The fourth annual competitions were held on February 11 and 18-25. Competitors from all over the country brought the entry list to the respectable total of 1,600, chiefly of juveniles and solo performers. The strongest feature of the Festival was folk-dancing, which had doubled in numbers and increased in enthusiasm since last year. Children's choirs of all kinds were plentiful, but apparently nothing will induce Wimbledon Boy Scouts to sing.

The following competition Festivals have also been held:—**PENGE and ANERLEY**, February 17 and 18; **SWINDON G.W.R. Festival**, February 18; **HAZEL GROVE**, February 24; **CARLTON and District**, February 25; **HARROW**, the N.W. Middlesex Festival, held at Harrow County Girls' School on evenings from February 25 to March 10; **ENFIELD**, February 28 to March 3; **BUCKINGHAM**, March 1-3; **WITNEY**, March 4-6; **PORTSMOUTH WELFARE ASSOCIATION**, March 5-10; **TODMORDEN**, March 9 and 10; **CONGLETON**, March 10; **SHIPLEY**, March 10; **DERBY**, March 14-17, the Derby and North Staffs Festival, formerly the Dove and Churnet Valleys Competitions; **CARSHALTON**, the annual Festival of music, art, elocution, dancing, and physical culture.

#### IRELAND

**BELFAST** (February 20-25).—The twentieth annual competitions proceeded, as usual, to break records, chiefly numerical. There were a hundred and twenty-three classes, over four hundred pianists, nearly three hundred verse-speaking competitors, and two hundred and thirty-six vocal soloists. There were many good features besides those which can be set down in numbers. There was keen interest in the competitions for choirs of Girl Guides, Rangers, Scouts, and factory workers. Taking it all round, the standard of performance in all classes of competition showed a steady advance, and spoke well for the average musical gifts prevalent at Belfast. The chief prizes in the choral classes were won by Belfast Choral Union (Mr. James Graham) and Castleton Mixed-Voice Choir (Mr. J. K. Collins).

**LONDONDERRY FEIS** (March 7-9).—As a meeting of choirs, this was a failure. In the five chief choral classes there were no more than eight choirs altogether. But as a meeting of solo competitors it was as populous as a football match. Singers in great numbers competed in all the classes, and there were a host of pianists. Prizes for solo singing were won by Miss I. Guthrae (soprano), Miss M. Hazlitt (mezzo-soprano), Miss M. Baker (contralto), Mr. N. Doherty (tenor), Mr. J. Browne (baritone), and Mr. J. Moore (bass).

## Music in Scotland

**BATHGATE.**—At the annual concert of the Bathgate Orchestral Society (Mr. Angelo Marsden) the orchestra played the 'Oberon' Overture, the 'Peer Gynt' Suite, and a number of lighter items.

**BRIDGE-OF-ALLAN.**—At the last of the season's Subscription concerts the programme was sustained by Miss Olivia Hilder (soprano), and the International Trio—William Primrose (violin), Livio Mannucci (cello), and Serge Krish (pianoforte.)

**COATBRIDGE.**—Coatbridge Choral Union (Mr. W. J. Clapperton) selected Mendelssohn's 'Elijah' for its annual concert.

**EDINBURGH.**—The programme of a chamber concert given by the Edinburgh Bach Society, Mr. Douglas Dickson directing, included the third, fourth, and sixth 'Brandenburg' Concertos and one of the Flute Sonatas. An unusual and specially interesting feature of the concert was an exposition of invertible fugue by Prof. Tovey, who, with the assistance of some of the players, presented a variety of

invertible fugues, and concluded with a completion by himself of the unfinished last fugue of Bach's 'Kunst der Fuge.'—At the fifth Reid Orchestra concert, Prof. Tovey conducted performances of Beethoven's eighth Symphony, Mozart's Symphony in C major (K. 338), and Hely-Hutchinson's 'Variations,' and played Bach's D minor Pianoforte Concerto, Miss Mary Grierson conducting. At the sixth concert, Dame Ethel Smyth directed performances of some of her own works—the Concerto for violin, horn, and orchestra, the orchestral prelude, 'On the Cliffs of Cornwall,' two choruses, 'Sleepless Dreams' and 'Hey Nonny No' (members of the Edinburgh Choral Union assisting), and a song-cycle for mezzo-soprano and miniature orchestra. Prof. Tovey conducted performances of Haydn's 'Surprise' Symphony and the 'Fidelio' Overture.—At the fourth of the University Historical concerts, Prof. Tovey presented Mozart's String Quintet in G minor, Brahms's Pianoforte Quintet, and Ethel Smyth's Trio for violin, horn, and pianoforte. At the last concert the programme comprised a String Quintet in C major, by Michael Haydn, the pianoforte duet version of Beethoven's 'Grosse Fuge,' and Brahms's B flat String Sextet.—Prof. Tovey's Sunday concerts included two pianoforte recitals by the Professor himself of works by Beethoven, Handel, Haydn, Mozart, Schubert, Schumann, and Brahms, a chamber music recital, at which the Schumann Pianoforte Quintet and the Dohnányi Pianoforte Quintet in E flat minor were played, and a concert by the strings of the Reid Orchestra, the programme including Mozart's 'Eine kleine Nachtmusik,' Parry's 'Lady Radnor' Suite, the Bach cantata, 'Jauchzet Gott,' for soprano, and the violin transcription in G minor of Bach's F minor Pianoforte Concerto.—Pilrig Choral and Dramatic Society gave what was stated to be the first performance in Scotland of Handel's 'Semele.'—The string band of the Edinburgh Highland Reel and Strathspey Society (Mr. Ian C. Menzies), over a hundred strong, gave its forty-seventh annual concert of reels and strathspeys.—Mr. Adolphe Borschke gave a pianoforte recital, including, as at Glasgow, some rather puerile transcriptions of his own.—Miss Dorothy Hesse, a new-comer, made a very good impression in a Bach pianoforte recital.—Miss Marjorie Greenfield's third folk-song lecture-recital was devoted to 'Songs of love and labour from Ireland and the Hebrides.'—The recently-formed Edinburgh Police Male-Voice Choir (Mr. Thomas Butcher) gave its first concert, and sang a number of part-songs.—St. John's Church Choir (Mr. Ralph Langdon) performed Brahms's 'Requiem.'

**FALKIRK.**—The Falkirk Choral Union (Mr. James Dorman) gave a concert performance of 'Carmen.'

**FORFAR.**—Forfar Choral Union (Mr. Stephen Richardson) sang Ferdinand Hiller's 'Song of Victory' and a number of part-songs at its annual concert.

**GALASHIELS.**—At the fourth and last of the Galashiels Playhouse Subscription concerts, Miss Beatrice Harrison, (cello), Miss Dora Labbette (soprano), Miss Olga Haley (contralto), Mr. Robert Parker (baritone), and Miss Joan Singleton (pianoforte), gave a miscellaneous programme.

**GLASGOW.**—An event surely unique in the literal sense of that sorely abused word took place when four famous English choirs on their own initiative travelled north to pay a fraternal visit to the Glasgow Orpheus Choir. The visitors were: Barrow Madrigal Society (Mrs. T. M. Bourne), Dr. Brearley's Choir, Blackburn (Mr. Herman Brearley), Blackpool Glee and Madrigal Society (Mr. Herbert Whittaker), and Sale and District (Manchester) Musical Society (Mr. Alfred Higson). They arrived at Glasgow at five o'clock on a Saturday afternoon, and were entertained to tea by the Glasgow Orpheans. Thereafter, the five choirs proceeded to the hall of the Royal Technical College, where each of the choirs in turn sang for half-an-hour to the other four. Forty-one pieces in all were thus sung, drawn from Parry, Wilbye, Cornelius, Bainton, Moellendorff, Gerrard Williams, Vaughan Williams, di Lussus, Elgar, Benet, Byrd, Mundy, Wagner, Bax, Stanford, Brahms, Sakhnovsky, Bach, Vautour, Walford Davies, Stevens, Bantock, Tchaikovsky, Weelkes, Charles Wood, de Pearsall, Moodie, Brearley, and



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Roberton. At the close of this Gargantuan feast there were one or two short speeches, and the combined choirs sang, under Mr. Roberton, Parry's 'Jerusalem' and 'There is an old belief,' and the 'Hallelujah Chorus.' The visitors had a rousing send-off home after a six hours' visit to Glasgow, most of which had been spent in song. The plain facts of the whole episode speak more eloquently than could any rhetorical embellishment of them.—One of the major events of the season was a harpsichord and pianoforte recital given under the aegis of the Glasgow Bach Society by Madame Wanda Landowska, who last visited Glasgow (under the same auspices) in 1914. A wholly delightful programme included works by Bach, Handel, Mozart, Scarlatti, and Daquin.—At a chamber concert given by the Glasgow Bach Society, the Society's chamber orchestra, conducted by Mr. F. H. Bisset, played the Suite in D, No. 3, the Concerto in C for two pianofortes (Mr. Philip Halstead and Mr. J. Michael Diack), the Pianoforte Concerto in F minor, (Mr. Philip Halstead), the Violin Concerto in E (Mr. David F. McCallum), and a string suite from the Concerti Grossi of Handel.—At the fourth annual concert of the Glasgow Orpheus Junior Choir, the choir, under Mrs. Catherine Armstrong, sang with extraordinary artistry and technical finish a wide variety of part- and unison songs. The younger children of the Orpheus Sangspiel were equally distinctive in action-songs, singing games, nursery rhymes, and Scottish country dances.—At its second Musical Evening the Fellows String Quartet played Mozart's 'Jagd' Quartet, Brahms's Quartet in C minor, Op. 51, No. 1, and, with Mr. Philip Halstead at the pianoforte, Schubert's 'Trout' Quintet.—The Glasgow Wireless Concert Orchestra gave a 'grand popular concert' in the City Hall under Sir Henry Wood, Rimsky-Korsakov's 'Scheherazade' Suite occupying pride of place in the programme. Miss Olga Haley and Mr. Harold Williams sang.—At its second concert the Glasgow Amateur Orchestral Society (Mr. Peebles Conn) played Schubert's 'Rosamunde' Overture and Symphony in C, Massenet's 'Scènes Pittoresques,' the 'Freischütz' Overture, &c. Mr. Matthew Nisbet, (bass), the principal prize-winner at the last Glasgow Festival, sang.—At the annual concert of the Glasgow University Choral Society (Mr. A. M. Henderson) the programme included Mozart's 'Laudate Dominum,' Handel's 'Haste thee, nymph,' some part-songs and sea shanties, and Mr. Henderson and Mr. Wilfrid Senior played works for two pianofortes by Bach, Glière, and Rachmaninov.—The programme of a musical evening given by the Glasgow University Orchestral Society (Mr. Michael Diack, jun.) included Haydn's 'La Reine' Symphony in B flat, Handel's 'Occasional' Overture, the Schubert 'Rosamunde' Overture, and miscellaneous solo and concerted items.—Mr. Joseph Hannah, a young Glasgow pianist who has been studying under Mark Hambourg, gave a first recital, which served to display a technique much in advance of his artistry.—A performance of 'Elijah' was given by a choir drawn from a number of city churches. The project was arranged by the Glasgow Society of Organists; Mr. F. O. Sheard conducted. At a chamber concert arranged by the same enterprising body and with the same conductor, the programme included one of Bach's Concertos in C minor for two pianofortes (Mr. S. L. K. Crookes and Mr. Robert McCallum) and two movements from Mozart's Concerto No. 17 in G (Mr. McCallum). The Glasgow Grand Opera Society gave a series of stage performances of 'Carmen.'—The Choral and Orchestral Societies of the Glasgow Athenæum School of Music gave excerpts from the 'Song of Hiawatha,' Mr. J. W. Sharpe conducting.—The annual concert of the Glasgow Corporation Tramways Choir (Mr. Wilfrid Phillips) occupied two evenings. The programmes comprised part-songs and Stanford's 'Songs of the Sea.'—At its annual concert the Glasgow Philharmonic Male-Voice Choir (Mr. R. H. Howie) sang Stanford's 'Songs of the Fleet,' and a number of part-songs.—Glasgow Y.M.C.A. Choir, directed by Mr. Hugh Hunter, chose Haydn's 'Creation' for its annual performance. The Fellows Orchestra assisted.—Cathcart Choral Union, an enterprising body, admirably directed by Mr. William Nisbet, gave a concert of part-songs, and announced its first competition festival, for which three-

fourths of its members have entered.—The William Morris Choir (Mr. J. B. Houston) sang Brahms's 'Song of Destiny' and a number of part-songs.—Shawlands Choral Union (Mr. Ernest E. Gordon) sang Hamish MacCunn's 'Wreck of the Hesperus,' and other choral pieces.—The Glasgow Police Musical Association (Mr. Thorpe Davie) sang part-songs at its annual concert.—The Western Choral Union (Mr. Dudley R. Langdon) gave a concert of part-songs.—Miss Helen Hogan, an American organist, visited Glasgow, and gave an organ recital in the Cathedral.—Dr. George Dyson, concluding his series of Cramb Music Lectures at Glasgow University, dealt with some phases and tendencies in contemporary music.

GREENOCK.—At the annual concert of the Greenock Male-Voice Choir (Mr. A. J. Gourlay) the choir sang a wide variety of part-songs, and Mr. Gourlay and Miss Ailie Cullen played works for two pianofortes.

KIRKCALDY.—Kirkcaldy Choral Union gave a performance of Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' under the outstandingly competent direction of Mr. Charles M. Cowe, of Dundee.

MEIGLE.—Meigle (Perthshire) Musical Association (Mr. James Sherriffs) gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-Feast.'

PERTH.—Mr. Stephen Richardson's Choral Society gave a performance of Handel's 'Samson.'

GENERAL.—At the last of the Max Mossel Subscription concerts, at Glasgow, Edinburgh, Aberdeen, and Ayr, Mr. Harold Samuel played Bach, Brahms, and Debussy, and Madame Elisabeth Schumann sang Schubert, Schumann, and Hugo Wolf *Lieder*.—At the last of the International Celebrity concerts, at Glasgow, Edinburgh, Dundee, Kilmarnock, and Stirling, Sir Thomas Beecham directed the London Symphony Orchestra in operatic excerpts, with the assistance as solo vocalists of Madame Guggliemetti, Madame Offers, M. Mazzei, and M. Zaporozetz.—A charming chamber recital was given at Glasgow, Edinburgh, and Perth by Miss Seymour Whinyles, violin, Miss Joan Singleton, pianoforte, and Mr. Mark Raphael, baritone.

SEBASTIAN.

## Music in Wales

ABERYSTWYTH.—At the weekly College concert on February 16, Prof. de Lloyd conducted performances of Mozart's 'Jupiter' Symphony and his Overture to 'Der Schauspieldirektor' and the Andante from Schubert's C major Symphony.

BANGOR.—Recent programmes at University College have included Moeran's Quartet in F minor (played by the International String Quartet), Ravel's Septet, and a new Septet on Welsh folk-dances by E. T. Davies.

CARDIFF.—An outstanding event has been the visit of the B.N.O.C., which gave a series of well-produced operas extending over the fortnight from February 20 to March 3. The series included 'The Mastersingers,' 'Parsifal,' 'Tannhäuser,' 'The Valkyrie,' and 'Hansel and Gretel,' and the performances reached a high level of excellence. The audiences were sparse at the beginning, and, though the last performance was crowded out, it is understood that considerable loss has been incurred. Efforts are being made to start a branch of Sir Thomas Beecham's Imperial League of Opera, and Mr. Herbert Ware's Orchestra gave a concert in aid of the fund.—At the last of the University College concerts of the term a good performance of Brahms's 'Requiem' was secured under the direction of Prof. David Evans.—On March 4 the Cardiff Musical Society, conducted by Mr. Warwick Braithwaite, gave Franck's Symphony and other items.—Elgar's Violoncello Concerto was played for the first time at Cardiff on March 11 at a concert of Mr. Ware's Orchestra.

SWANSEA.—Beethoven's Mass in C was performed with very good effect by the Swansea Catholic Choral Society on February 19, under the direction of Mr. Caredig Williams.

## Music in Ireland

BELFAST.—Sir Thomas Beecham and the London Symphony Orchestra, with their all-star operatic cast and programme, took Belfast in their stride on March 9.—Belfast Choral Union, under Mr. James Graham, sang madrigals and part-songs at the Ulster Hall popular concert on March 10.—Solomon played a Hungarian Fantasia of Liszt's at a B.B.C. orchestral concert, conducted by Mr. Godfrey Brown.—A recital by Friedman attracted attention on February 27.

CORK.—Under Mr. G. Brady's direction the Philharmonic Society, a body of forty competent players, gave a successful afternoon concert on Sunday, March 11. The works played by the orchestra were Haydn's 'Clock' Symphony, a Bach Suite for strings, the 'Unfinished' Symphony, and the 'Henry VIII.' Dances. The programme also included two movements from Haydn's 'Emperor' Quartet.

DUBLIN.—The University Choral Society sang Bach's Magnificat and Mendelssohn's forty-second Psalm, under Dr. Hewson, with pianoforte and string accompaniment, on March 9.—At the Orchestral Society's concert on February 18, a select choir sang the four 'scala enigmatica' works of Verdi, and the Symphony was Brahms's second. Dr. Larchet and Mr. T. H. Weaving conducted, this being the first occasion on which Dr. Esposito has been absent since the foundation of the Society thirty years ago.—Tchaikovsky's 'Pathetic Symphony' and Elgar's Violoncello Concerto, played by Miss Ida Starkie, were the features of the Philharmonic Orchestra concert conducted by Col. Brase on March 3.—The Catterall Quartet played at two Royal Dublin Society recitals on February 20, and the Léner Quartet did the same on March 5.—Smeterlin and Friedman have been the principal visitors.

## Musical Notes from Abroad

### HOLLAND

French music of many kinds is very much in evidence in Holland at present, partly because of the appeal it makes and partly owing to the active propaganda of the Alliance Française and the Holland-France Association. The former of these societies recently arranged a 'Festival de Musique Française' which consisted of a symphony concert given by the Residentie Orchestra under Dr. Pieter van Anrooy, with the assistance of the Dutch singer, Madame Jo van Yzer-Vincent, and the Belgian 'cellist (leader in the orchestra), Charles van Isterdael. The programme consisted of well-known works by Berlioz, Saint-Saëns, Debussy, Duparc, Dukas, and Ravel, and made a strong popular appeal. Of a very different character were a couple of lectures given under the auspices of the same body by Jacques de la Presle, whose claim to distinction is that he won the premier Grand Prix de Rome. The first lecture contained little or nothing that was new on its subject, 'Deux courants dans la musique moderne—César Franck et Claude Debussy,' but introduced to us one or two unfamiliar works by followers of Franck. The other, on 'Quelques aperçus sur l'évolution de la forme Sonate de François Couperin à Claude Debussy,' was more original in intention and to some extent in achievement, but did not quite succeed in showing that the Sonata is in any particular way a French form.

The visit of the Société Taffanel, with Erwin Schulhoff as pianist, was a great event though the programme contained only two items by French composers—d'Indy's 'Chansons et Danses' and Schulhoff's second Sonata for pianoforte. The wind instrumentalists played not only as great virtuosi but with a remarkable ensemble, but it was a pity that the pianist failed to realise the delicacy of the Mozart Quintet in E flat (K. 452). The vigour of his style was more at home in his own Sonata, a stirring rhythmic work. This visit was arranged by the Holland-France Association. Florent Schmitt's Psalm 47 has also been given by the Amsterdam 'Toonkunst' Choir and the

Concertgebouw Orchestra, but aroused more admiration for its cleverness than for any deeper qualities.

Utrecht is happy in possessing a conductor, Ever Cornelius, whose tastes are as eclectic as his ability is great. In a recent programme there appeared Rameau's 'Castor and Pollux' Suite and 'Fête du Soleil,' from 'Les Indes Galantes,' a Symphony by Pergolesi, Duparc's 'La Vague et la Cloche,' and César Franck's 'Nocturne' and 'Psyche.' This, it may be said, is typical in its freshness and effectiveness of the very varied programmes which are usual at Utrecht.

Elgar's 'Enigma' Variations have been given twice lately by the Residentie Orchestra, as has also Prokofiev's 'Chout' Suite. Van Anrooy's reading of the Variations was surprisingly sympathetic, and if he did not handle the more delicate numbers as lightly as he might have done, he almost made up for this by the ample breadth he gave to the others. On the whole it was one of the best performances I have heard. Among other works he has directed lately are Debussy's Two Nocturnes for orchestra, Tchaikovsky's fifth Symphony, and a pleasant but not very original Suite, 'Impressions du Midi,' by G. H. G. van Bruckn Fock. Between the last two came Saint-Saëns's Violin Concerto in B minor, which gave Adolphe Poth, the second concertmeister of the orchestra, an opportunity of showing that as a soloist he possesses qualities far above the ordinary.

Other unfamiliar works we have heard lately are Lucinio Refice's 'Martyr' Agnetis Virginis' and 'L'Aveugle-Né' by Léon du Bois, given by the Amsterdam Roman Catholic Oratorio Society. The Amsterdam String Quartet has given the first performance of Henrietta Bosman's new Quartet, which is to be submitted by the Dutch circle for performance at the next Festival of the International Society for Contemporary Music. It is a melodious work with considerable constructive power, which promises still more for its successors if the composer can only acquire more complete control of her technique.

Since he returned from America Mengelberg has been busy also with unfamiliar works, among which must be mentioned J. C. Bach's very pleasant Symphony in B flat and Ernest Bloch's magnificent 'Israel' Symphony, both in the same programme, and Zoltán Kodály's Suite, 'Hary Janos.' This last was, I understand, the first performance of the work in Europe in this form (the opera from which it is gathered was produced at Budapest in October, 1926), Mengelberg having produced it as recently as December last at New York. The genial humour, the richness of the melodies, and the magnificent orchestration, made the work an immediate success.

It is with very great pleasure that one is able to say that the museum and library of music instruments and books collected by the late Dr. D. F. Scheurleer have now, through the generosity of his son, Dr. C. W. Lusingh Scheurleer, been thrown open to the public.

Events already announced to take place in the summer are a Netherlands Music Exhibition which is to be held at Scheveningen in June, and an International Competition for Choirs, run on lines somewhat similar to English competition festivals, and to which a special invitation is being issued to English choirs. The chief difference between this and English competitions is that, besides medals and certificates, each award has attached to it a monetary grant and a 'conductor's prize' in money.

HERBERT ANTCLIFFE.

### MILAN: LA SCALA

#### 'LA FIGLIA DEL REGGIMENTO'

The history of 'La Figlia del Reggimento' in the annals of La Scala is remarkable in its almost entire non-existence. This perfectly delightful opera was especially written for the Opéra-Comique of Paris under rather odd circumstances. In 1838 'Poliuto' was given at the San Carlo of Naples, and was to have its Parisian baptism under the name of 'I Martiri' at the Académie Nationale de Musique (now the Grand Opéra) in the April of 1840. With Donizetti's arrival at Paris little prior to the performance, the Opéra-Comique, apparently fearing the competition, flung open its doors to the composer with an urgent invitation to write a

work which would conform to a prevailing taste born of the Italian Opera buffa.

This was projected 'La Figlia del Reggimento,' which was presented to the Parisian public on February 11, 1840, several weeks before 'I Martiri.' Its first appearance at La Scala was on October 3 of the same year. During that month it was played in all six times. The seventh performance in the great Milanese theatre occurred on March 1, 1928.

The revival was naturally attended with much interest, but it is not yet easy to gauge the sentiments of the public towards the opera. Comparisons made with the same writer's 'Elixir d'amore' favour the latter, but that is no way to judge a work. All of the semi-humorous, semi-pathetic operas of Donizetti's, while bearing a family resemblance, are yet distinct enough to merit an individual existence. It is a pity that to-day an Italian audience demands more emotionalism, preferably of the Puccinian order, to the neglect of this class of more wholesome work.

To say that Dal Monte was chosen to sing the title rôle is not quite so exact as would be to say that the revival was chosen for Dal Monte: but let there be no cavillings on that head. She sang Maria's lines, and acted Maria's part, was comic on occasion, or effectively sentimental without any undue 'sob.' Dal Monte's is not the voice of a Patti, but her technique is flawless. The tenor was Enzo De Muro Lomanto, who has a very agile, nicely coloured voice, though none too big. Olga De France was an effective Marquise and Di Sulpizio. Di Lelio made a fine crusty sergeant. Santini missed here and there some of the martial spirit that lends so fresh and vigorous a charm to the music. The opera is of course very short, and the directors saw fit to follow it with further representations of the ballet 'Vecchia Milano,' which apparently has an appeal for the public it was designed for.

#### RICHARD STRAUSS

Richard Strauss is no stranger to Milan or La Scala, where he has directed on numerous occasions. This time he came specially to conduct 'Der Rosenkavalier,' 'Salome,' 'The Legend of Joseph,' and Mozart's 'Le Nozze di Figaro.' There is a quiet strength in his manner, so unostentatious, that at first sight gives an impression almost of lethargy, but that this is not the case is amply demonstrated by the results he achieves. Strauss's well-known motto, 'Play the musical text with precision and but few director's signs are necessary to arrive at a perfect execution,' is in contrast to many well-known conductors' practice, but once again 'the proof of the pudding is in the eating.'

'Der Rosenkavalier' was given complete: the terzetto which has on occasions been cut proved its right to be heard. Under Strauss, the voices of the singers had appreciably better chances than more than counterbalanced the slight coldness of the first Act. 'Der Rosenkavalier' is a vital opera, and it was pleasing to observe the appreciation expressed after each Act. Of the interpreters, the Spanish soprano Mercédès Llopert sang Marisicchia's music accurately if with limited means. Ottavia and Sofia were sung by the Signore Superavia and Ferraris respectively; Baron Ochs by Di Lelio; and Favinal by Vanelli. The singer of the madrigal in the first Act was the tenor Pietro Menescaldi.

#### A FURTHER SCHUBERT CONCERT

The cult of *Lieder* has not penetrated very deeply into Italy. Beyond Schumann and Schubert it would appear that the form is almost unknown. Also during the past years practically the only *Lieder* heard have been of the two named composers, with the result that the Centenary movement loses point. The objection is not to the performance of Schubert, but to the neglect of those many others whose best efforts are infinitely superior to Schubert's lesser works. Ines Maria Ferraris sang a programme of songs all of which belong to the group that one hears wherever Schubert's name appears. She was assisted by the Quartetto Veneziano del Vittoriale, who played the Quartet in D minor, and the choir of the Teatro del Popolo, under Maestro Dentella. The items by the choir pleased most. They comprised a 'Spring Song,' 'The Dance,' and the 23rd Psalm.

From the same Quartet a few evenings later came a repetition of Benvenuti's excellent Variations on a popular theme in D minor, the work which created such a good impression last year; Jachino's new Quartet in E minor was favourably received, but has no outstanding merit. The two slow movements are very similar, and the Più mosso gives a sensation of fatigue. Tartini's 'Sinfonia a quattro' was another matter, and although not the composer at his best, is yet interesting enough.

Wilhelm Backhaus was the only really good pianist of the month, and at both his concerts succeeded in filling the larger hall of the Conservatorium.

Of the singers Ida Borghi was the best. Leo Slézak sang, as usual, a programme of artistic tit-bits that hugely pleased his German audience. There are fifteen thousand Germans at Milan who scrupulously patronise the German artists who visit the city, an example well worth emulating by the large English colony. It seems, however, that the continual statement that the English are not musical comes to be believed.

The French organist Joseph Bonnet gave an all-Bach recital, but the programme was too austere for assimilation by an audience unused to this class of music. His playing reflected a technical perfection that was not equalled by his interpretative powers.

CHARLES D'IF.

#### PARIS

Along with the musical activity pursued by the French institutions, considerable foreign work has been going on at Paris for some years past which, owing to intrinsic quality, has in some cases won the right of artistic citizenship. Such is the Russian Opera. Among the numerous refugees settled in or round the French capital the various musical elements were profuse and often of a good quality. It is to M. Slavianski d'Agneev's credit that he has grouped them together and set up the Russian Opera in Paris. The Company has as yet to content itself with concert performances of works generally little known here. But many share its hope that some day it may attain the rank of a fully-equipped institution. After Borodin's 'Prince Igor,' produced repeatedly under the direction of the above-mentioned conductor, we were invited to acquaint ourselves with Rimsky-Korsakov's 'Czar Saltan,' M. Pomerantzev conducting. It is an opera of four Acts and a Prologue, composed between 1898 and 1900, and produced that same year at Moscow with great success. The libretto is from the pen of Belsky, who made use of one of Poushkin's fairy-tales. It is a story of a series of marvellous adventures with no serious plot, but pregnant with naive, popular poetry.

As in most of his other works, Rimsky-Korsakov's music is of a picturesque, narrative style. While flatly conventional in the lyrical and dramatic parts, it excels in the rendering of nature's poetry, in the depicting of legend and magic. The scoring is brilliant, and drives home every single stroke. It is astonishing, on the other hand, to note how much of Siegfried's sylvan tone and of the 'Parsifal' flower girls' voluptuousness have crept into the Russian score. But Rimsky-Korsakov has seen to it that no cosmic intention or metaphysical hint lay undue weight on the beauty of his landscape.

Belonging partly to the chapter of Russian musical activity in our city the Stravinsky festivals in the Pleyel Hall stand out as hitherto the most interesting items of the present season. In two successive concerts the composer conducted the 'Sacre du Printemps' twice, the 'Chant du Rossignol,' 'Petroushka,' 'Pulcinella,' and the Eight Pieces for pianoforte duet scored for the occasion. He was at the head of the Stram orchestra, a remarkable body of musicians sternly trained by their chief. The festivals were attended by many official personalities, and by a huge public that manifested its warmest enthusiasm for the composer.

With a spirit of large eclecticism musical Paris is actually doing honour to Manuel de Falla, Spain's foremost composer. The Opéra-Comique made up the programme of a whole evening of three scenic works—'La Vida Breve,' 'L'Amour Sorcier,' and 'El Retablo de Maese Pedro,' which extend over the last twenty-five years of de Falla's production.

The score of 'La Vida Breve,' belonging to de Falla's early period, is an attempt towards moulding into a musical entity divergent elements such as dramatic verism and inspiration proceeding from Spanish folk-lore. The dance of the second Act, as well as the interlude, are admirable pieces of music teeming with colour and vital movement. In spite of the simplicity of the argument the two Acts of 'La Vida Breve' keep the attention and foster a melancholy mood inherent in the lyrical romanticism that is nowadays proceeding to rapid extinction among advanced musicians. In 'L'Amour Sorcier,' a one-Act ballet pantomime, de Falla attains with unchallenged mastery unity of style and perfection of form. A perfect presentation unveiled the manifold merits of the work, much to the success of the composer. Madame Ninon Vallin sang passionately the solo parts, while the famous dancer Argentina performed the characteristic dance-solos with admirable talent. 'El Retablo de Maese Pedro' (Master Pedro's Stage) is the scenic adaptation of an episode from Cervantes's 'Don Quixote,' the French version having been made by M. Jean-Aubry. Outside an inn, in the presence of villagers, among whom we see Don Quixote, Maese Pedro is exhibiting a puppet-show relating the adventures of Melisendra, a presumed daughter of Charlemagne. She has been captured by the Moors, and soon after rescued by her husband, Don Gayferos. The Moors pursue the fugitives. At that moment, Don Quixote, who all through the show has been impatiently strutting about, steps forward to give a helping hand to the lovers, and, taking the Moors for real enemies, stabs Maese Pedro's puppets. 'El Retablo,' composed in 1920, is written for three voices, puppets, and a chamber orchestra, with a harpsichord to accompany the reciter's declamation. The music is on concise, clear-cut lines, equally distant from dramatic stress and from ethnological suggestion. It attains an objectivity of a convincing kind, though the show might arouse only a relatively distant interest on the part of a public that sticks firmly to its romantic sense so far as concerns the scenic combination of poetry and music.

PETRO J. PETRIDIS.

#### TORONTO

The musical season, so far as this city is concerned, reached its climax with the annual festival of the Mendelssohn Choir. This year Dr. H. A. Fricker again welcomed as his associate Mr. Fritz Reiner and the brilliant Cincinnati Symphony Orchestra, cementing an artistic and temperamental friendship with even more gratifying success than during the two previous years. It is interesting to feel that this rapidly maturing American orchestra is so entirely in sympathy with choral work of the first magnitude that the Mendelssohn Choir can safely depend upon its whole-hearted support, whatever the contingency. Three choral and orchestral programmes and one orchestral matinee were given to capacity houses, the opening concert under the personal patronage of Viscount Willenden, Canada's Governor-General. The finest choral achievement, other than one or two subtle moments in a *cappella* numbers, came on the second night with performances of Handel's 'Acis and Galatea, and the second part of Granville Bantock's 'Omar Khayyam.' Here the exceptionally fine balance between sections and a remarkable finish in tonal quality were particularly emphasised. And never has the Mendelssohn Choir engaged a more thoroughly reliable quartet of vocalists than those who took part in these works—Ethyl Hayden, Viola Silva, Tudor Davies, and Earl Spicer. And we cannot forget that Mr. Tudor Davies gave us on the opening night some of the most inspired Wagner and Mozart we have heard for many years. One could write much concerning the poise and thorough musicianship of Mr. Reiner's work. Sufficient to remark that, for balance of beauty, brilliant virtuosity and intensity, such playing as Toronto heard this year was unequalled in our experience.

The National Chorus, having given its twenty-fifth annual concert, passes into history, on the retirement of Dr. Albert Ham, as one of the finest *a cappella* choirs on this continent. Dr. Ham has set a standard for part-song

singing which has done a magnificent and unique work in encouraging that specific branch of choralism. The programme was delightfully varied and charmingly developed, with Dr. Ham's characteristic lightness of expression and purity of tone. Sophie Braslau, one of the few great American concert contraltos, assisted the choir. The works sung by the choir were: 'Since thou, O fondest' (Parry), 'Hushed in Death' (Hiles), 'The Æolian Harp' (Sawyer), 'Hymn to the Sun' (Chapuis), 'Weary Wind of the West' (Elgar), 'Just as the tide was flowing' (Vaughan Williams), 'All creatures now are merry-minded' (Benet), 'Angel spirits ever blessed' (Tchaikovsky), 'A morning song of praise' (Max Bruch), and 'Sea Drift' (Coleridge-Taylor).

Some very happy moments have been enjoyed by large audiences during the Toronto Symphony Orchestra's Twilights, Dr. von Kunits finding much to satisfy his polished musicianship in works by Weber, de Massi-Hardman, Rossini, Smetana, Rachmaninov, Rubinstein, and Grieg. Assisting soloists were Ernest Seitz and Mieczyslaw Munz (pianists), and Isabelle Burnada (contralto).

At various concerts and recitals we have heard Heifetz, Rachmaninov and Percy Grainger in a two-pianoforte programme, Florence Austral with Tito Schipa and John Amadeo, and the Hart House String Quartet, who played twice at Hart House, as beautifully as ever, in the first concert given in conjunction with Esther Dale, the American *Lieder*-singer.

And now there is a lull in our musical activities, although Dr. Fricker is rehearsing the Mendelssohn Choir for the Detroit-Cincinnati tour. I have omitted to mention the remarkable singing of the Harvard Glee Club early in January. If there is available space, a few remarks in my next letter may be of interest, as this organization is quite a famous choral body in the States.

H. C. F.

#### VIENNA

##### THE NEW STRAVINSKY

A 'reform' of the Staatsoper is once more in the centre of public discussion. Certain critics of the city some time ago discovered a hitherto unknown necessity for a new 'first conductor' to take his place beside director Franz Schalk and Robert Heger. After some hesitation those responsible for the welfare of the Staatsoper adopted the same view, and Clemens Krauss was selected as the candidate for the post. A duel of counteracting interests and opinions began, and ended with the withdrawal of Krauss from his candidature. Now Wilhelm Furtwängler is considered the most auspicious candidate, and bulletins from the office of the general-director of the State theatres, Franz Schneiderhan, assure us that negotiations are proceeding favourably. Yet the pessimists cherish their doubts, and on good grounds. The position of Franz Schalk as director is firm and unshakable, at least for two more years to come. Any prominent conductor who associates himself with the Staatsoper now, expects quite naturally the *ius succedendi* which, however, no one is in a position to grant, since Schalk—and rightly so—has no intention of retiring in the near future.

The vitality of the 'grand old man' shone brightly again in the Staatsoper's recent production of Stravinsky's oratorio-opera entitled 'Edipus Rex.' If the interesting work failed to attract and was quickly relegated to the storehouse, it was not the fault of the performance, the merits of which the writer—having heard the Paris première last summer—is in a position to judge. The latest and esoteric child of Stravinsky's sometimes strange fancy has many beauties. It requires a man of genius to write a piece as noble and rounded as Jokaste's aria—a 20th-century paraphrase on Bachian style—or to conceive the grandeur of the choruses in this opera. Yet with all its often great music, 'Edipus Rex' remains an experiment, and a doubtful one. The atmosphere of Parisian salons has not benefited the sturdy son of the Russian plains. When he left national grounds, he burned his bridges behind him, and no path seems to lead back from the retrospective experiments to the fertile soil whence sprang 'Petrouchka' and 'Le Sacre.' These spoke a forceful Russian language; but 'Edipus' speaks neither



Russian nor French, but—Latin. Stravinsky explains the reason: 'he chose a foreign tongue, not generally understood, in order not to detract the hearer's attention from the music to the text, which is a 'negligible quantity.' And he chose Latin instead of Greek (the language of *Oedipus*) because Latin is after all more generally understood (which may or may not be true of this particular Latin) than Greek. There is palpably a logical break in such argumentation; and from this ambiguity suffers, somehow, the whole oratorio-opera. This Parisian vision of ancient Greece is much like *Macbeth* in plus-fours.

## TWO ASPECTS OF PUCCINI

Jointly with Stravinsky's new work the Staatsoper performed, also under Schalk, the new opera of Franco Alfano, 'Madonna Imperia.' Alfano's name itself awakens memories of Puccini, whose 'Turandot' he completed. 'Madonna Imperia' follows suit in many respects. Like most of Italy's contemporary operatic composers, Alfano is clearly under Puccini's influence. What he thought of—and what would have been appropriate—was evidently a counterpart to that delightful little comedy with music, 'Gianni Schicchi,' which may, with some concessions, be regarded as Puccini's 'Falstaff.' The lightness of touch which Puccini gave this one-Act opera would have befitted the somewhat *risqué* libretto. But Alfano clings more to Puccini's lyric aspects. He approaches the plot with more seriousness than frivolity, and the result is a musical garment far too heavy for the flippant figure of the coquettish heroine. The closing duet has melodic beauties of no mean value, however.

Memories of Puccini were conjured up also by Theodor Szanto's opera, 'Typhoon,' which the Volksoper produced recently. The subject is Menyhert Lengyel's thrilling play of that name which enjoyed, and still enjoys, popularity on the dramatic stage. At first sight it seems a suitable operatic subject: visions appear of kimonos and cherry blossoms, and of a Japan which is more Puccini's than of the 20th century. Szanto, however, evidently felt himself attracted by the latter. He dwells in his opera less on 'atmosphere' than on realism, less on lyricism than on declamation, and less on melody than on melodrama. Puccinian reminiscences, so near at hand, he avoids painfully, but at the cost of sustained melody and lyric effusion. His music gives a vivid background for the plot, but little more. His score is of the 'mosaic' type: 'pointillistic' methods prevail, amid a superabundance of pianoforte and celesta effect. For the crucial moments of the play, when the music should tell emotion, Szanto resorts to spoken dialogue. He is a modern composer of culture and sensibility; but it takes more than that—a genius—to carry conviction with long stretches consisting of obstinate rhythms on the same unchanging interval. Stravinsky did that in 'Le Sacre.' But he was a genius.

## NEW CHAMBER MUSIC

In the chamber music field, the advent of the Vienna String Quartet, headed by Rudolf Kolisch, has quickened the pulse of Vienna's musical life. This Quartet's cycle of subscription concerts is invariably well attended, and contains many interesting new works, particularly of the modernistic Viennese school. Arnold Schönberg's new String Quartet and Alban Berg's Lyric Suite—both previously reviewed in these columns—are among them, and a new Trio by Webern, as well as new songs by Hans Eisler, a gifted young Schönberg pupil, will shortly be heard. The Rosé Quartet, in former years the pathmaker for Arnold Schönberg (whose courageous and tempestuous première of the F sharp minor Quartet belongs to history) is still continuing its annual chamber music series. The novelties have necessarily changed in character as compared with twenty years ago. They are less radical to-day, when the young Vienna String Quartet stands in the front row of modernistic fighters. Karl Weigl's Quartet, Op. 20, of which Rosé and his men gave the première, is an earnest, sincere work of classic learning; Brahms, Beethoven, and Wagner are its godfathers. More unusual and very interesting was the new Quartet of Alfred Rosé, the violinist's young son. It marks great progress over the composer's earlier efforts in the vocal field, and reveals a

newly-gained freedom from inherited Mahlerian influences. With this, his first work of larger proportions, young Rosé has evidently proceeded to his 'storm and stress' period. His quest for new paths is evident, and to a notable extent successful. He writes a virile, rugged idiom in his first movement, and a dramatic, almost operatic language in the second, and is fresh and vigorous in the final movement.

The concerts of the various Viennese chamber organizations—the Viennese, the Rosé, the Buxbaum, and the Sedlak-Winkler Quartet—were reinforced this season again by visiting chamber bodies such as the Dresden Quartet, which is gaining in popularity, and by the Thorwald Nielsen Quartet, from Copenhagen. The latter presented a programme of Danish music and, with two Quartets—Opp. 14 and 44—by Carl Nielsen, gave a short cut, as it were, through the productions of this most prominent composer of Denmark. His popularity at home is, I am told, endangered by his alleged modernism; to our ears, trained to the formal problems and harmonic experiments of Schönberg, Berg, or Hindemith, the productions of Nielsen were an object-lesson as to the relativity of the term 'modern.' Common to both of Nielsen's quartets is their clear, transparent architecture; they adhere to classicism not only in structure but also in diction—*vide* the Mozartian principal theme of Op. 44. This younger piece, which has a beautiful *Adagio con sentimento religioso* for a second movement, is perhaps even more 'clarified' than the earlier Op. 14, although the latter dates from a period far less infected with modernist tendencies.

Ernst Krenek's new songs—four of them, on old poems, for soprano and six wood-wind instruments—were first given by Ruzena Herlinger, the vocally-gifted and eminently-musical pioneer of interesting modern music. After his singularly successful opera 'Jonny spielt auf,' there had been considerable speculation as to Krenek's further development. These songs give the answer only tentatively. They are not representative enough to be symptomatic, but sufficiently frivolous and grotesquely tainted to justify their classification with Krenek's later style. To fervent, tender, spiritual words, Krenek has devised a music which approaches parody: it mocks the diction as well as the meaning of the poems with shrill, ironic wood-wind effects, in the manner of Stravinsky's middle period.

PAUL BECHERT.

## Obituary

We regret to record the following deaths:

ALFRED HERRBERT BREWER, at Gloucester, on March 1. Born at Gloucester, on June 21, 1865, he was a chorister at the Cathedral there from 1877 till 1880, and a pupil of C. H. Lloyd, the Cathedral organist at that time. He held appointments at St. Catherine's and St. Mary-le-Crypt, Gloucester, while still a youth, and in September, 1882, went to St. Giles's, Oxford, as successor to Parratt. A year later he was elected to an organ scholarship at Exeter College, Oxford, continuing his work at St. Giles's also. At about this period he gained the first open scholarship for organ playing offered at the Royal College of Music, studying under Parratt. In 1895 he went to Bristol Cathedral, proceeding a year later to St. Michael's, Coventry. There followed a period of about four years as organist and music-master at Tonbridge School, and in December, 1896, he succeeded Lee Williams as organist and choirmaster of Gloucester Cathedral. His already wide experience in diverse posts, together with his fine playing, made him well equipped for a sphere which entailed activities and responsibilities beyond those of the ordinary Cathedral work. The Three Choirs Festival gave ample scope for his energy and organizing ability, and to his all round work on its behalf the meeting very largely owes its astonishing post-war revival and present sound position. In the choice of programmes his influence led to the inclusion of much that was new and unfamiliar. The same missionary spirit showed itself in his work as conductor of the Gloucester Orchestral Society, his frequent organ recitals, and above all in the series he has given during recent years for school children. For the Gloucester

Festivals of 1901 and 1904 he wrote respectively the cantatas 'Emmaus' and 'The Holy Innocents,' the latter being heard in a revised form in 1922. But he was perhaps more successful as a writer of concert works in lighter vein, e.g., 'Summer Sports,' 'Jillian of Berry,' 'Three Elizabethan Pastorales,' and various cycles of songs, &c. He was knighted in 1926. A portrait and memoir appear elsewhere in this issue.

PAGET JOHN MERRIMAN BOWMAN, on February 22, in St. Mary Abbott's Hospital, whither he had been removed after a motor accident on the previous night. Member of a family that had achieved eminence in the medical and legal professions, he was a solicitor with strong artistic leanings. A keen music-lover and an excellent amateur actor, it was natural that he should be specially drawn to opera. In 1921 he became advisory business director and solicitor to the British National Opera Company. When Sir Thomas Beecham launched his Imperial League of Opera scheme, Mr. Bowman at once took an active part in supporting it—in fact, the accident that caused his death occurred when he was returning from a meeting he had been addressing on behalf of the League. Mention should be made of his activities in connection with concerts and entertainments for the troops during the war. His services to music included also a prominent part in the founding and direction of the Federation of Music Clubs, of which organization he was also legal adviser. His death, at the early age of fifty-three, is a heavy blow to the cause of opera in this country.

GEORGE MILLER, at Portsmouth, on March 2, in his seventy-fourth year. For forty years he was a bandmaster in the Army, most of this period being spent in charge of the band of the Portsmouth Division of the Royal Marines, which under his direction became the best and most popular of Service bands. Miller was one of the first bandmasters to be promoted to a commission, ultimately becoming Major. He was the son of an Army bandmaster, his first important appointment being that of band- and music-master at Sandhurst Royal Military College. He graduated Mus. Bac. at Cambridge in 1892, was made M.V.O. for his work in connection with the music at Queen Victoria's funeral, and was also the recipient of various foreign orders. He was *persona grata* with the Royal Family, who honoured him with many personal gifts. His son, Capt. G. J. Miller, is Director of Music to the Grenadier Guards.

WILLIAM JOHNSON, at Altrincham, on March 19, in his seventy-fifth year. He was a well-qualified amateur organist and composer, being appointed to St. Anne's, in his native town of Warrington, when a lad of fifteen. From 1885-87 he was honorary organist to the Warrington Musical Society, at that time conducted by Henry Hiles. His published compositions include a cantata, 'Ecce Homo,' anthems, &c.

JOHN NEWTON, at Christchurch, where he was organist and choirmaster of the Priory. He did excellent missionary work by means of his books, 'Church Music Reform,' 'The Organist and Choirmaster,' and by several pamphlets written in simple, colloquial style—'Don'ts for Choirboys,' 'Don'ts for Choirmasters,' &c.

EDMOND CLÉMENT, at Nice, aged sixty. He was a tenor formerly well known in England and America, as well as in his native France. His best work was done in lyric opera.

HENRY MILLER, at Finsbury Park, on March 10. As secretary of the National Sunday League for many years, he did much to promote Sunday concerts of various kinds in London.

On the occasion of Mr. Tobias Matthay's seventieth birthday (February 21) the professors of his pianoforte school presented him with a five-valve wireless set, and the students gave him a Kodak-cinema.

The degree of Mus.Doc., for external students at the University of London has been gained by Eric Harding Thiman.

## Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

A. E. R.—(1.) We should not have thought that any question concerning the method on which you have been trained would be asked at reputable examinations. You are right in the doubt expressed by your question. In art, the word *method* must always be restricted to one side only of physical or mental activity. As to naming some 'recognised methods,' we ask to be excused. In this we take the same stand as the examinations; all depends upon the results and upon them only. (2.) Certainly not. You are not too old to sit for A.T.C.L., though, since you are twenty, we should expect you to pass more creditably than were you younger. Yes! The L.R.A.M. examination is a very high standard. (3.) The obvious cure is to learn to write better. That should not be hard for twenty years of age! (4.) The questions you ask with reference to phrase-marks show misunderstanding of their nature. Those you quote call for no abbreviation of tone-value. They are to a large extent mental breaks, something like the effect of the commas you use in speech, but which do not disintegrate the syllables. On the violin, these breaks are effected by bowing; on the pianoforte, by various forms of muscular relaxation, but very rarely by abrupt shortening of the tone-values.—E. F.

TUBA.—(i.) Apparently there is no one book that will serve for a study of the period 1850-1900. You must be prepared to collate the information from several sources—an excellent thing to do. Read the final chapters of Stanford and Forsyth's 'History of Music' (Macmillan). Hadow's 'Studies in Modern Music' (Seeley) should also be consulted. The first series deals with Berlioz and the French romantic movement, Schumann and the corresponding development in Germany, and Wagner and opera reform. The second series is concerned with Chopin, Dvorák, and Brahms, and opens with a lengthy chapter on Form which will help you in that part of the examination. For a concise treatment on Form see also Pauer's 'Musical Forms' (Novello). For choir-training your own practical experience ought to give you answers to almost any question. But see Richards's 'Choir Training' (Joseph Williams). (2.) As you have a leaning towards the trombone you can hardly do better than take it up. Tenor or bass? you ask. For general utility purposes in local orchestras the bass would probably be the more useful.

J. R. K.—(1.) We strongly recommend you to stick to the recognised methods of fingering scales—methods that are the outcome of practical experience of skilled teachers. Moreover you will find that the fingering of pieces is based on these principles, and if you adopt a system of your own, you will be constantly hampered instead of being helped. (We admit that we have no time to examine your system thoroughly.) (2.) It would take too much space to explain fully the various forms of the minor scale. Briefly, the so-called melodic form, with the sixth and seventh sharpened in ascending and flattened in descending is so-called because it is obviously suited for melodic purposes, and is also easier to sing than the harmonic form with its augmented second. Hence it is usually found in vocal music. The harmonic form is so-called because it is the basis of the chords used in the minor key. Occasionally the melodic rather gives the sharpened sixth and seventh, both descending and ascending, but this form is vague in its harmonic implications.

W. G. J.—There are consecutive fifths and consecutive fifths: those that are written (1) for some special effect of sonority or colour; (2) because it is the fashion; and (3) because the composer is clumsy, writes a bad succession of roots, and can't avoid them. As the specimens you send sound as awkward as they look, they evidently belong to the third category. Your plea that 'they improve the bass' won't wash. There are half a dozen better and more grammatical basses available.

J. W.—(1.) The list of books you give ought to be quite adequate. In the work you are about to undertake much depends on commonsense, tact—'gumption', in fact. It is easy to overdose oneself with book-advice. A multitude of counsellors sometimes leads, not to wisdom, but to confusion and indecision. The 'gumption' is required for adapting the counsel to your particular needs. In other words, don't follow any writer slavishly. (2.) The books you mention include some lists of graded songs. But here again do not depend solely on your guides. Investigate for yourself. Every month sees the issue of much new material, and so the lists given in books are soon out-of-date, though of course they contain references to standard songs that you can't do without. Write, from time to time, to the publishers of school songs asking for specimen parcels on approval. State your requirements fully: average age of classes, degree of difficulty, &c.

G. I. C.—(1.) Naumann's 'History of Music' is now a good deal behind the times. Try Stanford and Forsyth's 'History of Music' (Macmillan) and 'The Growth of Music', by H. C. Colles (Oxford University Press). For English interests take Davey's 'History of English Music' (Curwen) and Walker's 'History of Music in England' (Oxford University Press). (2.) 'Technique and Expression', by Franklin Taylor (Novello). (3.) 'Elementary Harmony' and 'Counterpoint for Beginners', both by C. H. Kitson (Oxford University Press); 'Outlines of Musical Form', Albert Ham (Novello); and/or 'Musical Forms', Ernst Pauer (Novello). (4.) The diploma is worthless. The institution is not advertised in our columns for the good reason that we refuse to accept its advertisements.

J. H. R.—Delius appears to have published nothing for pianoforte solo. Certain of his works, however, are arranged for the instrument: Pianoforte Concerto (four hands, two pianofortes); 'Brigg Fair' (duet); 'In a summer garden' (solo); 'A Dance Rhapsody' (duet); 'Summer night on the river' (solo); 'On hearing the first cuckoo in spring' (solo); 'Autumn', from 'North Country Sketches' (duet); 'Eventyr' (duet); and 'A Song before Sunrise' (duet). The publishers are various, but you can obtain all the above through Novello. Certain works of the concerto type are also to be had in versions for solo instrument with the orchestral part transcribed for pianoforte solo. We can give you particulars of these later if you want them.

ELAINE R.—You will have much to do to qualify fully for a teaching career. The examination you mention is only one of the bottom rungs of the ladder, and the standard is likely to become more exacting in the near future. The musical profession is badly overcrowded, and we do not advise you to enter it unless you are ready to spend several years of preparation, followed by a few more in which a great deal of work may have to be done for a bare living wage—if that.

I. O. A. (Nigeria).—(1.) For the writing of hymn-tunes you need a good knowledge of harmony and simple counterpoint. (2.) Stainer's 'Harmony' (Novello), Bridge's 'Counterpoint' (Novello). But we doubt if you will get far without a teacher. (3.) The Guild you mention is a bogus concern. (4.) We know of no life of J. B. Dykes. (5.) For histories of music see reply to 'G. I. C. above. Best of all, obtain the new 'Grove.'

A. B. H. I.—The direction *Non legato* is a general one, and refers to style. It intimates that the smoothness of rendering characteristic of pure *legato* is to be replaced by a style in which the sounds are virtually detached. The measure of detachment depends upon the character of the passage affected, and may therefore vary from the smallest amount of separation to a quite aggressive *staccato*.—E. F.

A. J. L.—(1.) We cannot give a list of songs. Tastes differ, and even compass is not much guide. Only a singer and/or his teacher can decide as to suitability. Study our monthly review of songs. (2.) We know of no opera composed mainly for male voices.

ORGANIST (Wellingborough).—Try to hear Vienne (Notre Dame), Bonnet (St. Eustache), Tournemire (Ste. Clotilde), Quél (Trinité), and Dupré. The last-named may be touring. We are not certain as to whether he now holds a Church appointment.

TENOR (Manchester).—(1.) It is not customary for a writer of song-words to pay a composer to set them to music. On the contrary, the composer usually pays a fee for the words, or/and a royalty. Our advice is to pay nothing to the composer whose letter you send us. 'Tis your money he wants! (2.) A song-words writer (you note our careful avoidance of the word 'poet' and 'lyricist') gets in touch with likely composers by sending them typed copies of his wares. (3.) You ask for our candid opinion on your verses. They are of quite average merit for this type of work. But it's time you rhymsters gave 'roses' a rest. Your effort consists of twelve short lines, and that over-worked flower turns up four times!

A. F. B.—The works of Haydn and Mozart contain so much material suitable for lecture illustrations that you can hardly have prepared your lecture without being aware of it. We cannot suggest illustrations, as we know nothing about your performing resources. Do some hunting on your own account! It will be an instructive operation. (2.) We have no information concerning lantern slides for musical lectures.

K. D.—For picture-theatre playing consult: 'Musical Accompaniments to Moving Pictures', by Lang and West (Rogers); 'The Orchestral and Cinema Organist', by P. Kevin Buckley (Hawkes); 'Playing to Pictures', by George (Cinema Picture Co.), and 'Cinema Organ Playing', George Tootel (Paxton).

E. A. H. C.—We dislike suggesting metronome marks, for reasons we have often given. If you find the work you mention goes better at a somewhat quicker pace than that usually adopted, play it accordingly.

CONVERT.—(1.) We know of no book treating fully of Liszt's pianoforte music. (2.) See our answer to 'E. A. H. C.' concerning metronome marks—and remember that rhythm often matters more than pace.

R. R. G.—We should prefer G natural, but it is possible to regard the harmony of that bar as the subdominant of A (into which key the next bar modulates) as well as the tonic D.

L. T. C. L.—The *Music Student* is now known as the *Music Teacher* (Messrs. Evans Brothers, Montague House, Russell Square, W.C.1; on the 25th of the month, price 1s.).

STAFFS.—(1.) 'Repairing the Piano,' *Musical Opinion* Office, Chichester Chambers, Chancery Lane, W.C.2. (2.) The diploma you ask about is worthless.

C. G.—For particulars of this year's Summer School of Music write to The Education Department, Federation of British Music Industries, 117, Gt. Portland Street, W.1.

RETLAW.—Concerning Edward C. Purcell and the song 'Passing by,' see 'Gramophone Notes,' p. 332, col. 1.

A correspondent wishes to perform Florian Pascal's 'Water-Babies,' but finds that the vocal score is out of print. Are there a few spare copies to be got from readers? Letters, &c., addressed to 'E. N.,' at this office, will be forwarded.

'SOLITUDE' asks for information from readers concerning sound-proofing materials. He is under the impression that there is a fibrous material that may be affixed like wall-paper. Is there? If so, what and where is it?

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